

Edited by A. WALTER KRAMER

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## ROCHESTER BEGINS AMERICAN MUSIC FESTIVAL EVENTS

Works by Powell, Loeffler, Parker and Carpenter Heard at First Concert of Series Under Directorship of Hanson—Eastman Chorus and Orchestra Take Part—Participants Warmly Greeted by Auditors

By MARY ERTZ WILL

ROCHESTER, N. Y., May 5.—The Third Annual Festival of American Music, directed by Dr. Howard Hanson, head of the Eastman School of Music, opened on May 2, in the Eastman Theatre. The program was given by the Eastman School Orchestra, Samuel Belov, conductor, and the Eastman School Chorus, Herman H. Genhart, conductor. Four American works were heard: Keltic Legend by Lawrence Powell; Evocation, for women's chorus and orchestra, by Charles Martin Loeffler; Harold Harfager, for chorus and orchestra, by Horatio W. Parker, and a Suite from The Birthday of the Infanta by John Alden Carpenter, with Inez Harvuot as soloist.

As the Eastman School Orchestra usually draws crowded houses to its concerts at the Eastman Theatre (for although a student body, the orchestra is well worth hearing for its clarity of tone and its artistic interpretations), one suspects that it was the nature of the program that kept people away from this program, because the theatre was not more than two-thirds filled. Infantas, legends Nordic or Keltic, and evocations possibly do not appeal so much nowadays, especially to a Rochester public trained to enjoy music representing farm life on a Nebraska prairie, or New Orleans festivals and Mississippi boat songs.

The playing of the orchestra was  
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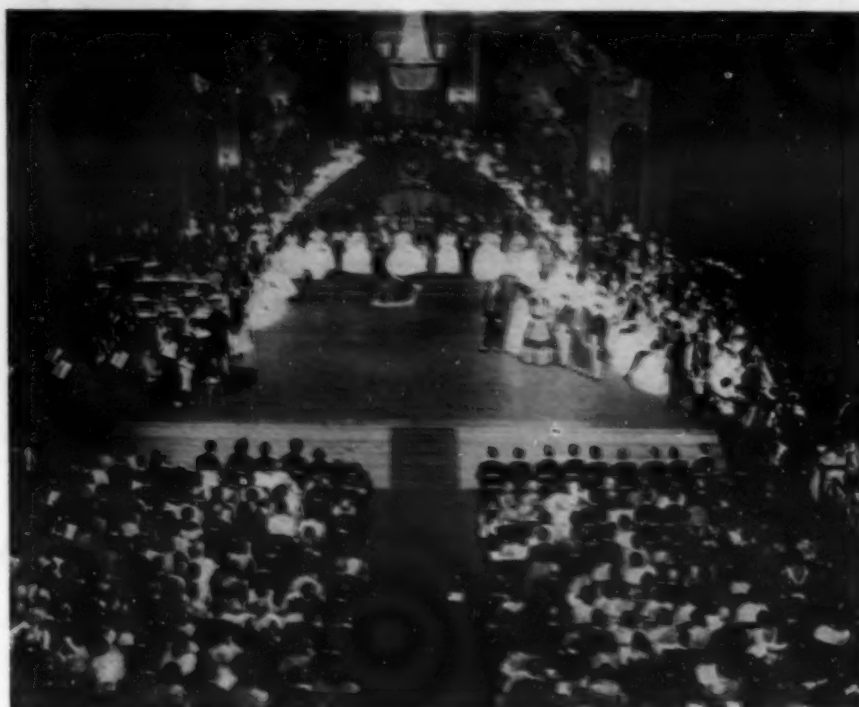
### Krauss to Conduct Arabella Premiere

BERLIN, May 1.—Clemens Krauss will conduct the premiere of Richard Strauss's new opera, Arabella, at the Dresden Opera on July 1. Lotte Lehmann will sing the title role.

G. DE C.

A rumor, not confirmed, but originating from authoritative sources, makes it seem probable that Clemens Krauss, now musical director of the Vienna Opera, will be engaged by the Dresden Opera in the same capacity, succeeding Fritz Busch who was recently removed from the post. MUSICAL AMERICA learns that Mr. Krauss will be succeeded in Vienna by Dr. Karl Böhm, formerly of Munich, who was appointed general music director of the Hamburg Opera in 1931, following Egon Pollak.

## Royalty Holds Court at the Opera Ball



Keystone View

Scene During the Second Empire Pageant Preceding the Opera Ball at the Metropolitan. Mrs. August Belmont as Empress Eugénie, and Bouffé de Manval as Napoleon III, in the Centre, Surrounded by Their Court and Visiting Crowned Heads Impersonated by Noted Musicians and Well Known Social Personages of New York's Four Hundred

## NEW ARTISTS JOIN THE METROPOLITAN

Hackett, Althouse, Van Gordon and Thomas to Join Company Next Season—Lotte Lehmann Will Sing in Opera in New York for First Time—Muzio and Lorenz to Return—List, Martini and Lillian Clark Other New Singers

IN accordance with its present policy of adding American singers to the personnel of the Metropolitan Opera Association, as evidenced by the engagement of John Charles Thomas, announced in MUSICAL AMERICA for April 25, the names of other well-known native singers engaged have since been made public.

Prominent among these is Charles Hackett, tenor, who was a member of the organization for three years, beginning in 1919. Mr. Hackett was heard in French and Italian roles, being particularly well received in The Barber of Seville and Manon. After leaving the Metropolitan he sang with the Chicago Civic Opera Association and at La Scala in Milan.

Paul Althouse, tenor, who returns after an absence of a number of seasons, made his operatic debut at the Metropolitan in the American premiere of Moussorgsky's Boris Godunoff on March 19, 1913. He later sang with the Chicago Opera and in Germany,

where he was popular in Wagnerian roles.

Cyrena Van Gordon, mezzo-soprano, who will make her first appearance at the Metropolitan, joined the Chicago Civic Opera Association in 1913, and sang with the company for fifteen seasons. She was first heard in New York as Amneris when the Chicago forces visited New York in January, 1920.

Lillian Clark, soprano, is a native of San Francisco. She has sung in light opera on the Coast and in concerts and on radio programs in other parts of the country.

Other artists who will be heard for the first time at the Metropolitan are Lotte Lehmann, lyric-dramatic soprano, celebrated throughout Europe, who was a member of the Chicago Civic Opera for its final two seasons, but who has appeared in New York in recital only; Emanuel List, Austro-American bass, who was heard in New York some years ago and who comes from the Berlin State Opera. He will sing in Bayreuth this summer. Nino Martini, Italian tenor, who is now engaged, is well-known as a radio singer and has also sung leading roles with the Philadelphia Grand Opera Company.

The foreign artists re-engaged after a year or more of absence include Claudia Muzio, soprano, who made her American debut at the Metropolitan as Tosca on Dec. 4, 1916, and after several seasons with the company, sang with the Chicago organization until its dis-

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## CINCINNATI'S MAY BIENNIAL FESTIVAL OPENS BRILLIANTLY

Handel's Samson, New to These Programs, Sung with Impressive Effect on First Night Under Baton of Goossens, Who Receives Chief Honors of Performance—Second Concert Brings Stirring Interpretation of Mass in B Minor by Bach—Noted Soloists Are Stueckgold, Roosevelt, Matzenauer, Meisle, Steel, Crooks, Gould, Pinza and Schenke

By SAMUEL T. WILSON

CINCINNATI, May 5.—With traditional brilliance and ceremony the thirteenth biennial Cincinnati May Festival opened at Music Hall on Tuesday, May 2, with a performance of Handel's oratorio, Samson. Eugene Goossens was again the musical director. Samson had not before been given at a May Festival, nor had it ever been heard in its entirety in Cincinnati, so that its selection as the first night fare was a happy one, fulfilling as it did the two prime requisites for the opening performance; it was musically conservative and it was a novelty.

Chief honors of the evening went to Mr. Goossens, the chorus and the Cincinnati Symphony Orchestra. Under Mr. Goossens's baton the performance had sweep, power and dramatic fire. His first appearance on the stage was the signal for a tumultuous demonstration, and there were ovations at the conclusion of the two sections of the program. These last ovations, Mr. Goossens elected to share with Alfred Hartzel, the chorus master of the festival.

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### Krenek Writing New Opera

MUSICAL AMERICA learned last week that Ernst Krenek, composer of Jonny Spielt Auf, is completing this month his new opera, Kaiser Karl V (Emperor Charles V), which will probably have its premiere at the Vienna Opera next season under the baton of Clemens Krauss. Krenek has composed this work, which is in several acts, on the twelve-tone system. As in the case of the majority of his other operas, he has written his own libretto.

### Ninth Chamber Festival to be Held at Haslemere

HASLEMERE, ENGLAND, May 1.—The ninth Haslemere Festival of Chamber Music is to be held under the direction of Arnold Dolmetsch from July 17 to 29. One of the features will be the Concerto for four harpichords which Bach derived from a concerto by Vivaldi.



## Second Empire Lives Again at Opera Ball

**Napoleon III and Eugénie Hold Glittering Court as Personages of Musical and Society World Impersonate Notables of Other Days—Opera Fund Now Completed**

THE glories of the Second Empire were made to live again in the historic opera house at the Opera Ball on the evening of April 28, for the purpose of swelling the Save the Metropolitan Opera Fund. More than 3,000 persons attended and a sum of more than \$25,000 was netted, bringing the fund up to the \$300,000 necessary for the continuance of the opera next season. Lucrezia Bori, whose tireless efforts as chairman of the committee have been largely responsible for the success of the fund, made the announcement that the fund had gone over the top.

Not since April, 1889, when President Harrison was honored by a ball there, has such an event been given in the Metropolitan. The entire orchestra was flooded over for the occasion and a new stage built three feet higher than the customary level. There was also a new set of boxes built around the dance floor. The decorations were carried out in harmony with the interior of the house. Folding chairs filled the floor at the beginning of the evening but these were removed to permit dancing at the end of the pageant.

The stage was set with the ballroom scene of La Rondine with its long double staircase. At the top of this, directly in the middle was an imperial laurel wreath with the initials N and E. Below this was the imperial box. At the right of the stage were seated the visiting courts and opposite, the musicians.

### Truly Royal Splendor

At 11:30, preceded by a fanfare of trumpets and roll of drums, members of the Old Guard, the Zouaves and the Cuirassiers, all impersonated by men from the Seventh New York Regiment and chosen for their height, marched out and stationed themselves around the imperial box. Following this, Emil Waldeufel, chamber musician to Eugénie and director of the court balls, impersonated by Kenneth Murchison, conducted the orchestra. After another fanfare, the Duc de Cambacérès, impersonated by John Barclay, baritone, announced the arrival of the Emperor and Empress of the French. Thereupon, in the arched doorway at the top of the steps, appeared Eugénie and Napoleon III, impersonated by Mrs. August Belmont and Boutet de Monvel. attended by the Comtesse de Montijo, mother of Eugénie, and Prosper Merrimée, her *cavaliere servente* (Mme. Marcella Sembrich and Edward Johnson, tenor of the Metropolitan). Members of the imperial court were impersonated by many persons prominent in the social world and by these persons in the musical world: Mrs. Jascha Heifetz as the Marquise de la Tour Maubourg, Wanda Toscanini as Comtesse de Brigode, Léon Rothier as General Regnaud de Saint-Jean d'Angély, and Bettina Martinelli as the Comtesse de Persigny.

### Famous Musicians as Impersonators

When the imperial court and its distinguished foreign guests had all been seated, a "divertissement offered by the artists and composers of the Paris Opéra" was given under the direction

of Charles Gounod (Wilfred Pelletier). The first number was the Sextet from Verdi's A Masked Ball sung by Mmes. Bourskaya and Doninelli and Messrs. Martinelli, Cehanovsky, Wolf and D'Angelo. Jenny Lind (Mme. Frieda Hempel), "by courtesy of P. T. Barnum" then sang songs with flute obbligato by Georges Barrère. Hector Berlioz (Ernest Schelling), led the Rakoczy March played by the Imperial Zouaves, the band of the Seventh Regiment, and Christine Nilsson (Grace Moore), sang a group of songs.

An ensemble of harpists led by Carlos Salzedo then played, the members being Marietta Bitter, Inez Bretley, Marjorie Call, Mary Griffith, Ariel Perry and Reva Reatha. The ensemble also played for a dance number by La Tagliani impersonated by Patricia Bowman. Walter Damrosch, in the character of Franz Liszt, introduced Richard Wagner and Giacomo Meyerbeer, in reality, Theodore Steinway and Harold Bauer, respectively. Mons. Liszt conducted his Fourteenth Rhapsody.

### Bori Sings As Patti

Amid tremendous applause, Lucrezia Bori impersonating Adelina Patti sang songs with violin obbligato by Paganini (Albert Spalding). The pageant was brought to a close by Johann Strauss (Jascha Heifetz) conducting his waltz, Tales from the Vienna Woods, at the special request of the Empress.

Ben Ali Haggin was chairman of the pageant committee which also included Kenneth Murchison and Whitney Warren and Arthur Ware.

At the close of the spectacle, there was general dancing to the music of Joe Moss and his orchestra. The scene was a brilliant one, most of the women guests having followed the committee's request to wear gowns of shades ranging from royal purple through pink to white, these colors mingling with the gorgeous costumes of those who took part in the pageant.

A description of the pageant and the concert itself were broadcast over WJZ.

## KINDLER TO CONDUCT FOR WEEK AT STADIUM

**Leader of Symphony in Washington to Make First Appearance in New York as Conductor**

Dr. Hans Kindler, conductor of the National Symphony Orchestra in Washington, will conduct the New York Philharmonic-Symphony Orchestra for one week in the summer concerts given in the Lewisohn Stadium. Although Dr. Kindler has been heard often in New York as a cello virtuoso, these concerts will mark his first appearance as a conductor in this city.

An appeal to the public for contributions to the concerts is made by Mrs. Charles S. Guggenheimer, chairman of the Stadium Concerts, Inc. The summer will "undoubtedly be difficult from an economic point of view," it is stated, and the public is reminded that "each year, despite a large and loyal audience, there is considerable deficit, which is met by the Concert Committee and other generous and public-minded citizens."

The season is to commence on June 29 and continue for eight weeks, with Willem van Hoogstraten conducting during six weeks and Leon Barzin for one week.

## THE CHAIRMAN OF THE BALL

A Star of Today Impersonates a Star of Yesterday. Lucrezia Bori as Adelina Patti at the Opera Ball



## SPRING FESTIVAL IS PLANNED FOR BERLIN

**Operatic and Concert Programs Will Be Given Under Noted Conductors**

BERLIN, May 1.—The program of the Berlin Spring Festival is to include Beethoven's Ninth Symphony, conducted by Eugen Jochum in the Neue Welt with the Philharmonic Orchestra and Bruno Kittel's Chorus, on May 17; and the Brahms Requiem with the same orchestra and chorus on May 31.

The State Opera will present Ariadne auf Naxos; Lohengrin under Erich Kleiber, and Die Meistersinger and Tristan und Isolde under Wilhelm Furtwängler. The Municipal Opera's list is to include Salomé and The Flying Dutchman under Max von Schillings; A Masked Ball and Waffenschmied.

Edwin Fischer will appear as soloist with the Philharmonic Orchestra in a special Brahms program under Furtwängler. The Klingler Quartet will give a chamber music concert in the Golden Gallery of the Charlottenburg Palace. Other events of lesser importance will complete the fortnight.

### Wagner's Version of Iphigenie

Six performances will be given of Wagner's version of Gluck's Iphigenie in Aulis at the foot of the Pergamon Altar in the Pergamon Saal of the Altes Museum. The first and third performances will be conducted by Max von Schillings and the others by Clemens Schmalstieg.

Prof. Johannes Biehle, head of the department of acoustics at the Technical High School in Charlottenburg, has been making a careful study of the acoustics of the hall. As a result of his experiments and investigations, the walls of the room will be covered with cloth above the frieze and the floor covered with matting to insure a satisfactory performance. Two stages will be erected in front of the steps of the altar. Among the artists who will par-

ticipate are Margarete Arndt-Ober, Elizabeth Friedrich, Margarete Klose, Elsa Varena, Carl Braun, Gerhard Huesch, Walther Kirchhoff, and Karl Kemper. Hertha Feist is to have charge of the choreography.

The Brahms programs which were to have been given during the festival by Schnabel, Hubermann, Piatigorsky and Hindemith have now been indefinitely postponed. Schnabel is leaving Berlin for London to fulfill a number of concert engagements in England and will then take up his residence on the Lake of Como until the early autumn.

### New Club Is Organized

A new musical club has just been organized in this city under the direction of an honorary committee consisting of Edwin Fischer, Eugen Jochum, Georg Kulenkampff, Wilhelm Kempff and Mme. Sara Cahier. The club will give monthly concerts in the rooms of the Berlin Seztion. The first concert was held on April 6 and presented Emil Leisner in a program of lieder by Hugo Wolf.

Prof. Dr. Gustav Havemann of the State Academy of Music has been appointed head of the Association of German Concertizing Artists, as well as head of the National Association of Professional German Musicians. These two organizations are closely allied with the Kampfbund für deutsche Kultur.

GERALDINE DE COURCY

## Paderewski Made Doctor of Music by New York University

Ignace Jan Paderewski received the honorary degree of Doctor of Music from New York University on April 28, the honor being bestowed in the Ritz Tower Hotel, where the pianist had been confined to his apartment by illness. Dr. Robert Underwood Johnson, director of the Hall of Fame, presented Mr. Paderewski for the degree, which was conferred by Chancellor Elmer Ellsworth Brown.

The ceremony had been planned for April 24, to be held in the Washington Square Centre of the university, but the pianist's illness necessitated a postponement.



# BERLIN REVIVES FIDELIO AND LORTZING OPERA

**Staging of Waffenschmied Featured by Municipal Organization — Beethoven's Work Is Heard at State House—Parsifal Has Easter Performance—Question of What Constitutes Veritable People's Opera — Cycles on Large Scale from Old to New Are Discussed**

By GERALDINE DE COURCY

**B**ERLIN, May 1.—It has been many a season since Berlin's music has been besieged with such sable-colored melancholy as during these first few weeks of the New Order of Things. Two modest opera revivals, the valedictory concerts of Furtwängler and Kleiber, and the usual Easter Parsifal rites are all that the capital has had to offer in the way of musical diversion and edification.

The road of the Municipal Opera during these weeks of political readjustment has in truth been rough, but at a moment when deeds count as propaganda some tutelary deity should have preserved it from such an artistic degeneration as the revival of Lortzing's good old homespun Waffenschmied, which sounded the dawn of the von Schillings era.

An ad interim atmosphere lay heavy on the performance, from the young conductor, Hanns Udo Müller, down to the old campaigner, Alexander d'Arnals, who was filling a guest engagement as stage director. Gerhard Huesch, who never forgets that he is an artist with a reputation to sustain, co-operated with Constance Nettesheim and Anton Baumann to uphold the tottering dignity of the institution in a vocal way, though it is highly doubtful if there was any one in the audience who viewed the evening's entertainment other than in the light of a provincial jollification.

## A Matter of Standards

No objection can be justifiably raised to the selection of this work as a fitting vehicle of the "national resurgence," but it was hard to reconcile the general niveau with the previous standards sought and attained in this same house by Furtwängler, Bruno Walter, Carl Ebert and Fritz Stiedry. The root of the trouble ostensibly lies in the conception of what constitutes a people's opera, and whether in the last analysis it is more expedient politically to play down to the tastes of the human unsophisticate or up to the traditions of fine art.

The Municipal Opera was conceived and bred in the idea of a people's opera where the spirits and souls of the bourgeois righteous could find operatic peace. No one is fatuous enough to deny that the unrelenting policy of experimentation has tended more and more to alienate the old rangers whose palates were unaccustomed to such caviar. But the procedure filled the house night after night with a paying and mentally alert audience, and thus relieved pressure on the public treasury which has already had to spring into the present breach to the tune of some 225,000 marks to keep things going.

The new campaign that is now engaging the zeal of the boulevard columnists is directed towards an opera of the people, by the people, and for the people by reawakening them to the con-



Scherl, Berlin

A Scene in Lortzing's Waffenschmied as Revived at the Municipal Opera. From the Left: Harry Steier as Georg; Charlotte Müller in the rôle of Irmentraut; Anton Baumann, the Waffenschmied; Constance Nettesheim as Marie, and Meyer, Who Had the Part of Ritter Adelfhof

sciousness of the "German soul." The scheme at present envisages a large scale revival of the German Spieloper extending from Lortzing, over Weber and Wagner to the modern exponents of this genre. The works are to be presented in regular cycles which will be maintained in the repertoire, until the seed of the new nationalism takes root in the popular soil and brings forth creative fruit of its own.

The modern works suggested are Pfitzner's Arme Heinrich, Friedrich Klose's Ilsebill, Hugo Kaun's Der Fremde, the works of Gräner, Vollerthun, Kienzl, Humperdinck and Siegfried Wagner. Vollerthun's Freikorporal, which had its premiere at the Hannover Opera last season, is to be the first step in this deep-seated manoeuvre. And then comes Meistersinger.

Max von Schillings has issued no official pronouncement as yet, but when the political pot goes off the boil he may indicate that he has other ideas on the subject. In any event, it is hoped that ingenuity and determination may enable him to demonstrate that it is still possible to tread the path of nationalism without halting the march of progress in the development of art.

## Elmendorff Conducts Fidelio

When the time came, the long promised and long overdue Fidelio at the State Opera shrank to an event of such extreme insignificance as to fail even to fill the house. Karl Elmendorff came up from Wiesbaden to preside over the ceremony, and trotted out his full stock of idiosyncrasies in the laudable effort to impress the Berlin cognoscenti with his qualifications to step into the shoes of Klemperer, Zweig, Lert, et al. His routine and experience came like a healing balm in the present hey-day of apprentices, but the performance nevertheless had a rough, explosive quality that disturbed the well-being of more than one of the sensitive listeners.

By way of novelty, Franz Hoerth had pared down the dialogue to the vanishing point, but compensated this libertinism by restoring the score to its pristine integrity. Had his corps of singers been up to par, he would have emerged from the critical fray with fewer bruises. As it was, Alexander Kipnis alone had the quality of

complete perfection, a quality that he maintained unswervingly throughout the evening, even when there was much going on around him that might have excused a certain measure of distraction.

## Praise for Kipnis

Of Kipnis's Gurnemann in Parsifal a few nights later, no praise can be too refulgent. The sheer technical perfection of his singing and the intensity and spirituality of his portrayal left absolutely nothing to be desired in the way of exaltation. In these days of supernaturalism, when is the Metropolitan going to reach out and gather this incomparable American artist into its protecting fold?

As is customary during Easter Week, Parsifal held the boards for five successive nights at both opera houses. At the State Opera, Blech and Kleiber con-

ducted alternate performances with Alexander Kipnis and Emanuel List as Gurnemann, Fritz Wolff and Max Lorenz as Parsifal, and Rudolf Bockelmann and Walter Grossmann as Amfortas. Rose Pauly was the Kundry and succeeded mainly in engendering poignant recollections of the unforgettable Karin Branzell.

The scenic accoutrement of this work at the Municipal Opera is in urgent need of beautification, but von Schillings's authentic reading of the work and the even ensemble of singers including Anny Helm, Carl Hartmann, Gotthelf Ditter, Wilhelm Rode and Ludwig Hofmann overcame easily all minor considerations of mounting and stage direction.

Furtwängler is an extremely busy man these days. In the midst of his concert activities he found time to submit a plea for some of his dethroned colleagues that has earned him universal approbation. At the last concert of his orchestral series he also introduced himself in the new rôle of piano soloist in Bach's Brandenburg Concerto. His substitution of a Steinway for the prescribed cembalo and certain interpretative innovations that he sponsored showed that he was conceiving the concerto strictly in the spirit of the Twentieth Century. The presence of important members of the Cabinet and the Army, gave the evening a special social glance that smacked of the *ancien régime*. Several nights later Furtwängler also gave a special concert under the patronage of President von Hindenburg for the survivors of the Neunkirchen disaster.

Kleiber's last concert was an all-Wagner program devoted principally to "primitives." The program contained the Columbus Overture, the C Minor Symphony, the Kaiser March, the Tannhäuser Overture and the five Wesendonck songs. He was given a very flattering ovation which he shared with his soloist, Maria Müller, who has not been heard in Berlin for several years, but has apparently lost none of her previous popularity with the public.

## GOLDEN RECORD GIVEN TO FEODOR CHALIAPIN

Gramophone Company in London Presents Singer With Replica of Volga Boatmen's Song Recording

LONDON, May 1.—A golden record, a replica of Feodor Chaliapin's record of The Song of the Volga Boatmen, was presented to the singer recently by the Gramophone Company (His Master's Voice) to commemorate his uninterrupted association with the company over a period of thirty years. The presentation came in the week of Mr. Chaliapin's recital in the Albert Hall, which marked his fiftieth performance before the British public.

Mr. Chaliapin has the distinction of holding the longest recording contract. His first record was made in Moscow in 1902. But no trace of these first records remains. Mr. Chaliapin lost his own originals in the debacle caused by the Revolution.

He will not sing at Covent Garden this year, his Albert Hall concert engagement being his only appearance in London this season. He recently made a film of Don Quixote in Nice, using French and English versions. In this production he was associated with George Robey, English comedian, who made a graceful speech at the presen-

tation of the golden record. "Never have I known such a worker and such an artist," Mr. Robey said.

The choice of metal was appropriate, for Mr. Chaliapin keeps his money in gold. I understood that when he first visited America after the War, he changed his paper money into gold after the opening concert and has followed this custom ever since. B. M.

## Georg Schumann Receives Beethoven Prize from State of Prussia

BERLIN, April 20.—Prof. Georg Schumann, director of the Singakademie in this city, has been awarded the Beethoven Prize of 10,000 Reichsmarks for 1933. This prize is awarded annually by the State of Prussia for outstanding achievements in musical composition. In 1928 it was given to Arnold Mendelssohn and Heinrich Kaminski; in 1929 to Paul Juon and Joseph Haas; in 1930 to Emil von Reznicek and Julius Weismann; in 1931 to Hans Pfitzner, and in 1932 to Max von Schillings.

Prof. Schumann is not only a member of the Academy of Fine Arts, but is also head of the Prussian Senate and Academy of Master School of Composition. Among the best known of his compositions are the choral works Ruth, Sehnsucht, and Tanz der Nymphen und Satyre. G. DE C.



# BRILLIANT CONCERTS AT WASHINGTON FESTIVAL

**Busch Quartet Makes American Debut and Gives Premiere of Pizzetti Work — Koussevitzky Conducts List Ranging from Bach to Copland — Rudolf Serkin Heard for First Time— Martinu's Prize Sextet and Strube's Quintet Are Heard— Many Notables Present**

By A. WALTER KRAMER

AS some readers may recall I had but little good to report of the 1931 Library of Congress Chamber Music Festival, during which much took place of a quality that was inferior to the standard which we had come to expect from a Coolidge festival.

This year I am more than gratified to be able to spread the good news that the festival was a delightful one, in some respects as excellent as any I have heard. To be sure, I draw this conclusion from three of the five concerts, but as I know what was scheduled to occur at these, on which Ruth Howell, your Washington correspondent, is reporting, I think I am correct in my contention.

In MUSICAL AMERICA for April 25 I spoke of the opening evening of the festival, devoted to Cimarosa's *The Secret Marriage* under Albert Stoessel's baton. That took place on Sunday evening, April 23.

Monday morning, April 24, at 11.15 o'clock, found us in our places in the auditorium of the Library of Congress, for the American debut of the Adolf Busch String Quartet. Perhaps I was somewhat less expectant than many others present, for I had heard the quartet, albeit with a somewhat different personnel, in Lausanne just ten years ago. Herr Busch satisfied most of us last season, when he appeared here as a soloist, with his musicianship and sense of style. But he convinced no one that he was an exponent of great violinistic art. What is true of him there is true also of his quartet. His associates, Gösta Andreasson, second violin, Karl Doktor, viola, and Hermann Busch, 'cello, are all capable players and under his guidance an ensemble has been prepared with a degree of selflessness that is laudable. But as to setting anything like a new high in quartet playing, in this land that has known the finest quartets of the century, the Kneisels and Flonzaleys, there was no question.

The audience gave the four players from Germany a very hearty reception on their appearance on the stage and an ovation at the end. In the Beethoven Quartet, Op. 127, Herr Busch and his colleagues gave what was probably as finely proportioned a reading of this work as can be imagined. The opening, with the heavy chords brushed broadly and given their full time values, was organ-like and there was a devotional quality in the Adagio that suggested the music of the spheres. But the Scherzo was far too fast. This was not vivace, this was vivacissimo!

## Premiere of Pizzetti's Quartet

Ildebrando Pizzetti's Quartet in D, completed this year, had its first performance. It is a much bigger work than his early Quartet in A, and it is as typical of this native Parmesan, now resident Milanese composer, as anything I know. It is not great music, but it



Mrs. Elizabeth Sprague Coolidge, Guiding Spirit of the Festival Now Given Under the Auspices of the Foundation Bearing Her Name

is engaging. In the Assai mosso, which is the main portion of the first movement, following the introduction Molto sostenuto, there are things that sound, strangely enough, too, like Gounod's *Mireille*, and Mendelssohn's *Fingal's Cave*; and in the Adagio there is both a feeling of the Brahms spirit and of the Good Friday music from *Parsifal*, plus a Schumannesque something in the *Movimento di scherzo*. There is, however, much in it that is strongly Pizzettian in physiognomy—well set up architecture, strong part-writing, beauty of tonal effects. Melodically there is a free flow, true Italian lyric feeling permeating the work from start to finish. The scoring in the Scherzo is very adroit; it captivated the audience.

I am inclined to say that the audience liked the Pizzetti. Audiences really do not like new works, though they say they do. The other new composition was Herr Busch's *Nine Pieces*, Op. 45. Well, they were short enough, some of them, but they were nine, two more than Jean Ingelow's *We Are Seven*, and they proved to be Reger and water, done with faultless workmanship. I didn't even hear anyone in the audience pretend to like them. I did hear enquiries as to why they were included in a program already long enough with the Beethoven and Pizzetti quartets.

## Bach and Aaron Copland

In the evening Serge Koussevitzky sauntered out on the stage in his newly acquired nonchalant (and to many most irritating) manner and led a group of his Boston Symphony players in as poor a performance of Bach's *Suite in B Minor* as I have heard in many a day—I mean poor as regards his total lack of penetration of the music's style—and modern works.

These he did with his flair for the music of today. Aaron Copland's *Music for the Theatre* had a brilliant success. I liked it again, as I did when first I heard it and believe Mr. Copland has not done anything since that matches it, with the possible exception of his *Piano Concerto*. This music has freshness, impudence, charm, vitality. The audience called him out to share the applause with the conductor.

Why Stravinsky's wretched *Octuor Schelling*, Louis Persinger, Mrs. Law-

for wind instruments should be exhumed ten years after its birth I can not quite fathom. Its absurdities never sounded more jejune than on this occasion. And the colors of Ravel's *Introduction et Allegro* of 1906 are getting paler and paler as the years go by. Soon we shall be obliged to place it with the *Arabesques* of Debussy. Too bad, for we used to like it a lot. B. Zighera played the harp part in it with great facility. Hindemith's *Kammermusik*, No. 1 completed the list.

Visitors came from all the parts of the land, all Mrs. Coolidge's guests, musicians and music lovers. To give you an idea of who they were I jotted down some names. By no means all, for not even the world's busiest reporter could gather all from such a galaxy. These are some of them: Ernest



Adolf Busch, Who Introduced His Quartet of String Players to America in a Diversified Program

rence Townsend, Mr. and Mrs. Eugene Meyer, Mr. and Mrs. Frank Frost, Mr. and Mrs. Ernest Hutcheson, Mr. and Mrs. David Mannes, Harold Bauer, Wallace Goodrich, Mr. and Mrs. Beryl Rubinstein, Mr. and Mrs. Georges Barrère, Dr. and Mrs. James Francis Cooke, Mr. and Mrs. Marshall Bartholomew, Mr. and Mrs. Hugo Kortschak, Louis Bailly, Mrs. H. H. A. Beach, Mr. and Mrs. Werner Josten, William Arms Fisher, Germaine Schnitzer, Gena Branscombe, Phyllis Fergus, Adella Prentiss Hughes, Mr. and Mrs. Lewis M. Isaacs, Mrs. Arthur M. Reis, Minna Lederman, Rose and Otilie Sutro, Roy Harris, Mr. and Mrs. Lazare Saminsky, Alix Young Maruchess, Frank Kneisel, Gilbert Ross, Irene Lewisohn, Sylvia Lent, Percy Such, Dorothy de Muth Watson, Elena de Sayn, Betah Reeder, Rose Held, Jacques Pillois, Vera Fonaroff, Mr. and Mrs. C. C. Cappel, Dr. Carleton Sprague Smith and Oscar Wagner. And these critics: Olin Downes of the *Times*, Winthrop C. Tryon of the *Christian Science Monitor*, Joachim H. Meyer of the *Staats Zeitung* and Julian Seaman of the *Daily Mirror*.

## Two First Performances

WASHINGTON, May 5.—The program on Tuesday morning, April 25, the fourth of the festival, brought two first performances of chamber compositions, Bohuslav Martinu's String Sextet, which won the Elizabeth Sprague Coolidge prize for 1932; and Gustav

Strube's Quintet for Wind Instruments. Schönberg's *Verklärte Nacht* concluded the program, and gave it a satisfactory uplift.

The Martinu Sextet has admirable form, melodic and harmonic color, emotional restraint and imagination. Its themes are fresh, and they are woven together and built up with intelligence.



Rudolf Serkin, Noted German Pianist, Whose Appearance at the Festival with Mr. Busch Was His First in America

Many thought the Sextet the most interesting modern work heard at the festival; certainly it was the best of the new things.

Strube's Quintet did not fare so well; it lacked ideas, and the scoring seemed dull and ponderous. Other of Strube's compositions, for solo instrument or full orchestra, have been much more effective.

The Schönberg work was so well played and so impressive that it was repeated. Its poignant mood found ready expression from the players. The Kroll String Sextet of New York played this and the Martinu work; and the Laurent Wind Quintet of Boston performed the Strube piece.

Members of the Kroll ensemble are William Kroll and Nicolai Berezowsky, violinists; Leon Barzin and David Sackson, violists; Milton Prinz and Ossip Giskin, 'cellists. The Laurent group is made up of Georges Laurent, flutist; Fernand Gillet, oboe player; Victor Polatschek, clarinetist; Abdon Laus, bassoonist; and Georg Boettcher, French horn.

## Sonatas for Violin and Piano

The final concert saw Adolf Busch, again on the stage, this time playing sonatas for violin and piano with Rudolf Serkin. It was Mr. Serkin's first appearance in America. In him the audience discovered one of the finest pianists for this sort of music ever heard at a festival, or anywhere else, in Washington. With skill and style and polish, he played with Mr. Busch and not for him, giving line and beauty to the music. His tone matched the opulent and straightforward tone of the violinist. Unassuming artists, they offered the finest ensemble playing imaginable. They played Bach's *Sonata in G* (second version); Max Reger's *Sonata in E Minor*, Op. 122; and Beethoven's *Sonata in E Flat*, Op. 12, No. 3. It would be hard to specify one performance as the best. The Reger was the most appealing, the Bach, the most delightful, the Beethoven the grandest.

RUTH HOWELL



# ROMAN CONCERTS FORM NATIONAL EXHIBITION

**Musical Fascism Manifested in Week of Programs Organized by Mulè to Represent Contemporary Composition in Italy—Prizes Awarded to Petrassi and Rosati—Important Works by Rieti, Malipiero, Casella and Alfano Featured—Molinari Conducts—Chamber Music Less Impressive.**

ROME, May 1.—Musical Fascism in this city has manifested itself with a whole week of concerts, seven of the programs (from April 2 to 8) consisting of nothing but first performances. This series, the Mostra Nazionale di Musica Contemporanea (National Exhibition of Contemporary Music) was the second held, and aimed to give an unbiased exposition of all Italian musical tendencies of the day. The young, the provincial and the unknown were all to have a fair hearing, and to be placed side by side with the mature and the middle-aged of established fame.

The Mostra was organized by the National Fascisti Syndicate of Musicians, a kind of musical trade union, whose indefatigable head and chief is Giuseppe Mulè, member of Parliament and director of the Conservatory of St. Cecilia. The great success of this second Mostra was entirely due to him, as was the success of the first one. Since painters, sculptors and architects hold exhibitions to show the artistic tendencies of a people, musicians should do the same thing; and the spirit of this week of concerts was pre-eminently that of an art exhibit.

## Ten Performances Given

In rendering due honor to the value of Maestro Mulè's initiative, one must also register a regret that none of his own music was included in the programs. A remedy for this defect must be found when the time comes for the third Mostra. Mulè is the much-praised composer of an exquisite opera, *Dafni*, repeatedly given on the operatic stages of our peninsula; and his symphonic and chamber music has a potential worth which should not be neglected.

The Mostra consisted of two orchestral concerts held at the Augusteo under the direction of Bernardino Molinari; three chamber programs in the Academy of St. Cecilia; seven concerts, mainly of choral works, and a final program for small orchestra led by Mario Rossi, one of the most promising of the young conductors.

## Petrassi's Impressive Partita

Due recognition of the best music was granted in the shape of prizes. Before the Mostra opened we knew that two awards, each of 3,000 lire for the best orchestral works, had been allotted to Goffredo Petrassi for his *Partita* and to Giuseppe Rosati for his *Symphony* in one movement. The *Partita* was heard at the first concert, and the audience warmly endorsed the jury's choice.

The *Partita* has three movements, *Gagliarda*, *Ciacona* and *Giga*. The third is unmistakably the best, but all three show a perfect mastery of technique. The composer states his ideas with decision; there is no padding and no lubrication in his discourse; he is capable of moments of great tenderness,

even if the vigorous and the rhythmical elements predominate.

Not unjustly is Petrassi accused of being too glaringly influenced by Malipiero and Hindemith. Nevertheless there is no doubt that in him we face a genuine musician who has temperament and who will soon evolve on lines entirely his own. Considering the Mostra as a whole, his music was the one startling revelation which came to us. Petrassi was the one musician who, unknown one day, found himself the most talked-of composer the day after his *Partita* had been performed.

## An Ovation for Pizzetti

Vittorio Rieti's charming ballet music for *Robinson Crusoe* was put in the shade at this concert, not solely because of the Petrassi revelation, but because the *Canti della Stagione Alta*, the new work for piano and orchestra of Ildebrando Pizzetti, reduced an adoring public to delirium. After the performance of these *Canti della Stagione Alta* the audience clapped and called for Pizzetti for fully fifteen minutes. The *Canti della Stagione Alta* are conceived on lines of extreme simplicity. The piano part requires no acrobatic virtuosity; it is a pursuit of melody in its most naked expression to the detriment of all form; the preoccupation with sentiment becomes oversweet sentimentality. In spite of the voice of the people being the voice of gods, we must confess to utter disagreement with the gods, is as much as it seems to us that this composition is not the best that has come from Pizzetti's pen.

The second orchestral concert brought Rosati's *Symphony* and this time the audience was in disagreement with the jury and failed to approve. This was much to our surprise, for the work seemed audience-proof, of fire and technical brilliancy, varied in its effects if a little theatrical, and having the unusual quality of brevity. The form, so dear to the old masters and once termed "opening symphony," is a most attractive structure when it is well carried out, as here it certainly was; but it failed to please Rome. On this program Rosati met his weatherbeaten elders: Franco Alfano, G. Francesco Malipiero, Alfredo Casella. The Neapolitan master's Second *Symphony* in three movements is written in the characteristic Alfano style and is one of the best of his conceptions, clear and solid.

## Malipiero's Three Hymns

Honors of the evening were divided between Malipiero and Casella. Malipiero's *Inni* (Hymns) are dedicated to Benito Mussolini. They consist of three hymns; the first is a hymn of peace, the second of war and the third of glory. Yet they are not written in an academic manner; on the contrary, they have a popular folkloristic feeling and expression, serene and limpid. Woven on a firm web of powerful orchestration, the hymns tend to show the ever-growing process of simplification of the Venetian master. Casella's *Introduzione*, *Aria* and *Toccata* is a work on a grand symphonic scale, showing an increasing sense of mastery and finish. Here Casella has given us a solid block of magnificent music.

Would that the concerts of chamber music had been up to the standard of the symphonic concerts, but here we were to encounter many disappointments. The works of Castenuovo-Tedesco (a Trio), of Wolf-Ferrari

(Suite for bassoon and small orchestra) and of Santoliquido (Song for soprano and small orchestra), were novelties that caused regrets for the past. Among the vocal music there was one real gem of great price, a most exquisite conception for Two Voices and Organ, by



Vincenzo Tommasini, Represented at the Mostra by a Composition for Two Voices and Organ

Vincenzo Tommasini, which did not receive the recognition it deserved. This was probably because, being church music (*Veni, sponsa Christi*), the composition was not in its right setting in this particular program, but it is to be hoped that it will be heard again often.

## More Prizes Awarded

At the conclusion of the Mostra other four prizes of 1,000 lire each were given, and it was generally agreed that the jury had wisely judged in distributing the rewards to the following:

Giovanni Salviucci, for his *Symphony* for small orchestra, rhythmically strong, ably orchestrated and full of youthful fervor. Enzo Mazetti, for his *Trio*, a work of great personality which came to us all like a gleam of sunshine at the end of a very dull program. Antonio Veretti for his *Three Songs* for soprano and small orchestra, a work of delicacy rather than of strength, not the most typical of his compositions, but one that appeals infallibly to the singer. Lodovico Rocca, for his pocket form of oratorio, the *Proverbs of Solomon*, for tenor, women's chorus and small orchestra, a score of intense originality, without any concession to banality or formula, yet giving the voices a wonderful chance.

Prompted by this prize-giving, one of our leading publishers has accepted from the jury an advisory recommendation for publication. The fortunate and deserving called and chosen are:

Luigi dalla Piccola, for his chorus, *Estate*; such solid construction and such sound matter deserve recognition; here is a musician with something to say and knowing how to say it. Giulio Cesare Sonzogno for his *Burlesca* for piano, played in an irresistible manner by Nino Rossi, an advantage in itself. Livio Liviabella, for his *Violin* and *Piano Sonata*, a work that is little labored and lacking in spontaneity, but of sound workmanship.

A word must be said, of praise and admiration, for the excellent and careful way all these new works were presented.



Vittorio Rieti, Whose Ballet Music for Robinson Crusoe Was Heard at the Concerts in Rome

As the Mostra was an exhibition, here is a concise catalogue of the composers, in addition to those already mentioned, whose works were hung!

Leone Sinigaglia, Mezio Agostini, Dante Alderighi, Guido Guerrini, Alessandro Bustini, Franco Casavola, Ettore Desderi, Vincenzo Davico, Jachino Carlo, Pietro Ferro, Vita Frazzi, Stefano Gibilaro, Barbara Giuranna (one of the few women composers in Italy), Giulio Cesare Gedda, Achille Longo, Pietro Montani, Virgilio Mortari, Cesare Nordio, Luigi Perracchio, Giovanni Salviucci and his wife, Idditta Papagliolo-Salviucci, Ennio Porrino, Mario Persico, Renzo Rossellini, Gian Luca Tocchi, Amilcare Zanella, Lodovico Rocca, Antonio Veretti and Renzo Massarini. C. I.

## MALIPIERO'S LA CENA HAS ITALIAN PREMIERE

Easter Performance at Augusteo in Rome under Molinari Arouses Much Enthusiasm

ROME, May 1.—A special Easter Sunday concert at the Augusteo brought the premiere in Italy of G. Francesco Malipiero's oratorio *La Cena* (The Last Supper). Bernardino Molinari conducted, and the work was received with so much enthusiasm that a second performance was arranged.

*La Cena*, heard in New York in 1929, is composed to words by Castellano de Castellani, a poet of the Sixteenth Century. The text is being translated into German, as the oratorio has been chosen as representative of Italy for performance at the International Congress of Catholic Church Music to be held in October at Aix-la-Chapelle.

This will be the second congress of its kind. At the first (held in Frankfurt on the Main in 1930), another oratorio of Malipiero's, *St. Francis of Assisi* was heard.

## Soloists Engaged for Bach Choir in Bethlehem

BETHLEHEM, PA., May 5.—Jeannette Vreeland, Rose Bampton, Dan Gridley and Charles Trowbridge Tittman will be the soloists at the performance of Bach's Mass in B Minor, to be given on May 13 in Packer Memorial Church under the baton of Bruce Carey of Philadelphia as a memorial to the late Dr. J. Fred Wolle.



# VIENNA'S GIFTS TO BRAHMS, HER ADOPTED SON

**The Important Contribution Made by City of Music to the Master's Career—First Visited Austrian Capital at Age of Thirty—How Devoted Housekeeper Altered His Clothes to Disguise Composer's Condition in His Last Illness—His Indifference to Money**

By DR. PAUL STEFAN

VIENNA, May 1.—How Johannes Brahms of Hamburg came to Vienna, city of music, and what Vienna gave her adopted son, are subjects that have particular interest in this centenary year. For whoever loves Brahms, loves also the Viennese Brahms a great deal. One may go so far as to say that without Vienna Brahms could not have meant to the world what he does mean today, and that it was in this city that he found himself and completed his nature.

True, Brahms never wholly overcame his North German angularity and acerbity—characteristics not lacking, at times, in peculiar attractiveness. But it was here, nevertheless, that Brahms enjoyed the light and air of southern music; and here that he adapted himself to those classical traditions which nowhere else have been so much in evidence since the time of Gluck.

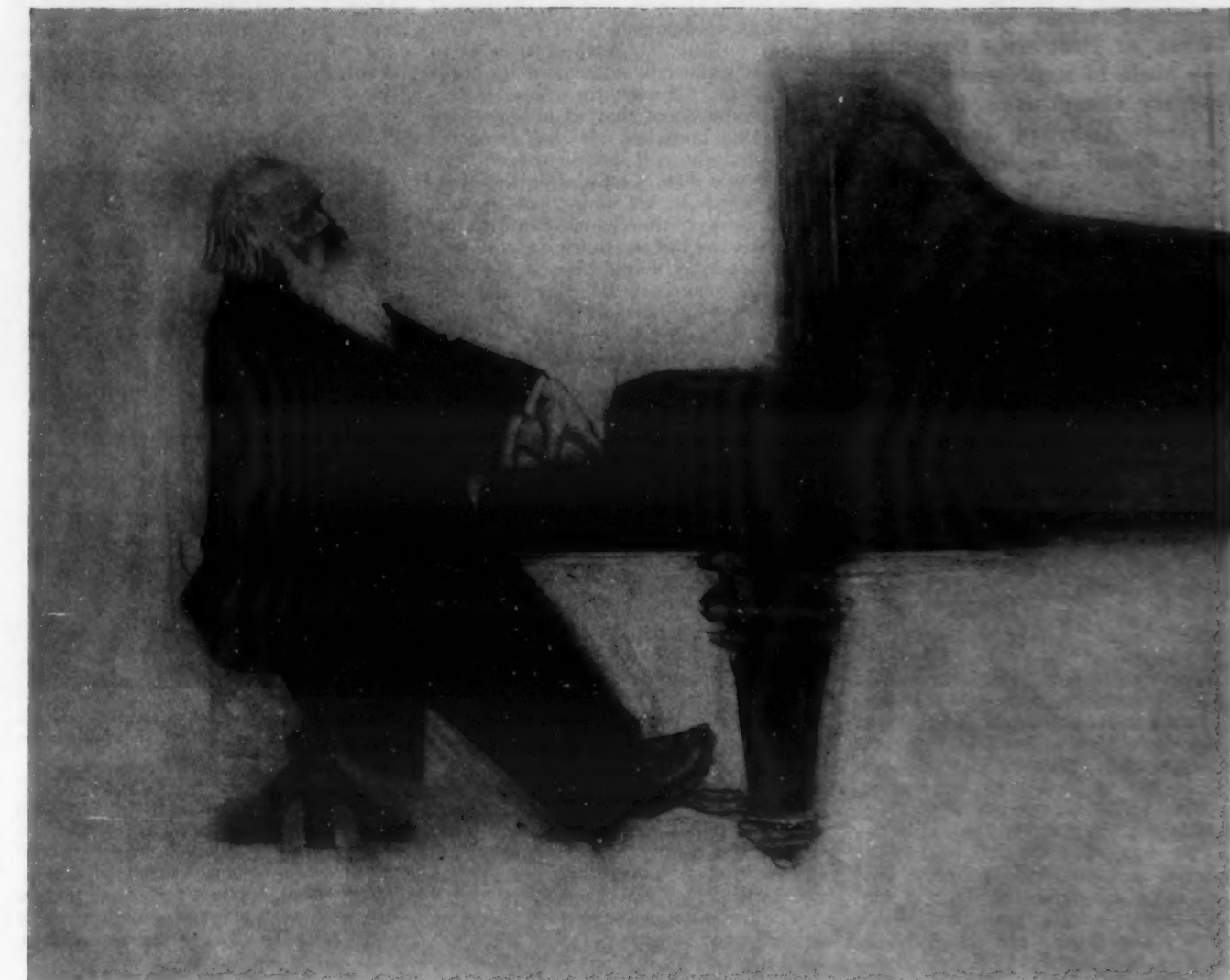
We are not, however, so much concerned with esthetics as with the historical side of Brahms's life in Vienna. Although dates and outlines can be found in biographies, I have learned, partly from intimate friends of the master, much that has not appeared in books.

For a long time Brahms had cherished a desire, in common with many of his romantic contemporaries, to visit Vienna and to follow in the footsteps of his predecessors. (Schumann had once thought seriously of settling in Vienna.) Brahms, however, being ponderous, needed a special incentive, some almost violent impulse. An invitation from Joseph Joachim was not strong enough. But Brahms was defenseless when the weapon was a beautiful woman's voice; and what finally enticed him was the description of Vienna he heard from the great Viennese singer, Louise Dustmann.

## Recognition Came Quickly

He arrived in September, 1862, not quite thirty years old, eagerly looking forward to his first impressions. Brahms had in view a post as conductor in Hamburg, and the trip to Vienna was undertaken to win recognition in a land of famous musicians. The recognition came quickly, but the post he sought was awarded to his friend, Stockhausen, celebrated singer, and Brahms intended to return to his home by Christmas. Instead, he sat alone in a bare room in one of the outlying boroughs and composed a song of homesickness. Home, in those days, still meant Hamburg.

Yet in Vienna there was much to stimulate Brahms's enthusiasm, for he had met one of the most amicable Viennese patriots in the person of the excellent pianist, Julius Epstein. Epstein, who attained the age of ninety, I knew personally. He was the embodiment of kindness and unselfishness, and was endowed with exceptional artistic perspicacity. (He had immediately recognized the talent of Gustav Mahler when Mah-



One of the Famous Beckerath Drawings of Brahms in His Later Years

ler was only fifteen years old.) Epstein was thrilled by the chamber music of Brahms, and introduced him to Hellmesberger, the violinist. At his next chamber concert, Hellmesberger and his associates performed Brahms's Piano Quartet in G Minor, with the composer, and his Piano Quartet in A. In between Brahms played pieces by Bach and Schumann and his own Variations on a Theme by Handel. His success was great, and encouraged him to arrange an evening by himself. So he stayed on . . . month after month. . .

## Invited by Singakademie

After Brahms eventually returned to Hamburg he received an offer from the Vienna Singakademie to conduct its concerts—for once in Vienna he had conducted a woman's chorus and succeeded very well. So in 1863 he again turned to Vienna, with a definite contract and in an exalted position. Although official biographers have been silent in regard to this period of his life, it must be admitted that Brahms was not an especially good conductor, and the concert he gave with the Singakademie under this new arrangement proved a fiasco. At the end of a season he abandoned the project. His mother died, and he went back to Hamburg.

Next he visited Switzerland, where he composed the Requiem. Then came the war between Prussia and Austria, and it was 1866 before Vienna saw him again. It was in Vienna that the Requiem was performed, but not very well received. Brahms was almost disposed to find his home once again in Ham-

burg. On the other hand, his failure to obtain a conductor's post in that city was repeated, and he remained here. His Hungarian Dances brought him popularity overnight. A second performance of the Requiem resulted in a big success. Brahms even reappeared as a choral conductor, this time with the other outstanding Vienna choir, the Singverein of the Gesellschaft der Musikfreunde. He retained this position for three years, in the course of which he conducted ten oratorios.

Brahms had now taken up a permanent abode in a more friendly neighborhood, near the celebrated Karlskirche. The house in which he lived (Karls-gasse 4) does not exist any more, but a monument to him has been erected on a spot which he passed on his daily walk to the heart of the city. The memorial stands in a park; and malicious gossips

say that the master, who enjoyed eating and drinking as much as any Hamburger, would, at this point of home-going, ask friends to help him on his way! But this is merely gossip.

## Two Final Journeys

Starting from Vienna as a base, Brahms went on long concert tours and pleasure trips, frequently going to Italy, a country he loved passionately. In the summer he always left Vienna. But he never quit the city for good. One of his favorite resorts in Austria was Pörschach on the Wörthersee in Carinthia, not far from the Italian border. Another was Müzzuschlag, near the Semmering Mountains. But above all, especially during his later years, Bad Ischl, within a short distance of Salzburg, claimed his allegiance. It

(Continued on page 34)

## VIENNA WILL HEAR FESTIVE PROGRAMS

### Operas, Public Serenades and Concerts to Be Given in May and June

VIENNA, May 1.—Attractive programs are outlined for the Vienna Festival, to be held in connection with the second international music competition from May 28 to June 18.

At the Opera, eleven Wagner music dramas, extending over the list from Rienzi to Parsifal, will be given in recognition of the composer's anniversary. Another feature at this house will be

The Magic Flute in a new setting and with Richard Tauber in the role of Tamino. Beethoven's Missa Solemnis is to be sung in St. Stephen's Cathedral.

Artur Rodzinski will conduct the Vienna Philharmonic Orchestra, and the Budapest Symphony Orchestra will be conducted by Fritz Reiner. The Zagreb Philharmonic Orchestra will be heard in works by Slavic composers.

Eight thousand singers will compose a chorus which is to be featured, and a Johann Strauss program will be given by 1,000 performers. Serenades of Viennese and Italian music will be performed in public squares.





## DEAR MUSICAL AMERICA:

Three cheers for Mr. Gatti-Casazza! His announcement, which appears elsewhere in this issue, contains the very interesting news that the Metropolitan Opera will next season have some new American artists in its personnel.

Not that Mr. Gatti has failed to engage Americans before, or to have some American artists of distinction among his principals. But too often have Americans been added to the list only to sing the most insignificant roles, roles which, in some opera houses of the world, are delegated to promising members of the chorus. I have always held it a mistake on the part of the Metropolitan management to take on a soprano who, when she goes out to sing a concert, can give a good account of herself in an Aida aria but when she sings at the Metropolitan is allowed only to sing the music of the hidden priestess in the temple scene! Not that that music isn't difficult. *It is*. It is, in fact, very tricky to sing in tune.

What I want to say is that in engaging Charles Hackett, Mr. Gatti has secured one of the best tenors in the field, an artist who in his previous appearances at the Metropolitan gave a fine account of himself. In adding John Charles Thomas to his already fine baritone section, Mr. Gatti has recognized this greatly gifted singer, who many think should long ago have been a member of this famous company.

Paul Althouse should be valuable in Wagnerian roles, which he demonstrated as a member of the Chicago Civic Opera he is well equipped to sing, and this season as soloist under Toscanini with the New York Philharmonic-Symphony in concert excerpts.

I am glad, too, that Cyrena Van Gordon, she of the statuesque presence and opulent voice, has been added to the Metropolitan's already noteworthy mezzo-soprano list. Miss Van Gordon was recognized some years ago by the late Cleofonte Campanini as a singer of genuine merit. Her achievements with the Chicago Opera were worthy of high praise.

The question of governmental subsidy for music in this country is always cropping up—and probably will continue to do so unless some such eventuality happens. Then we'll have something else to talk about. Be that as it may, the latest advocate for Washington's interference in musical art is Milton Diamond. That well-known lawyer has always been interested—even concerned—in music, and he chose to champion the

art in a speech before the Authors Club on April 20.

He said some mighty fine things about music and its place in the world, such as this:

"The preservation and enlargement of musical activity must be of passionate and paramount concern to every man and woman. A force so potent in its influence toward the spiritual union of the nations of the earth, and so lavish in its possibilities for enriching and ennobling individual life, deserves our unlimited efforts to insure its perpetuation and wide dissemination."

True enough. Of course, it is not a new story, but it must be told over and over again, for ideas, like music, must be heard many times before their import really reaches people's minds and hearts.

Mr. Diamond pointed out what other countries have done for music, and asked for a Department of Fine Arts to be on a par with other governmental departments. The need for giving young people a chance to develop in their own environments, instead of forcing them, for the musical life which they must have, to come to New York, was another salient point in his address.

The good people who went to such trouble and expense with the opera ball in order to have it absolutely accurate and in the Second Empire style made a curious blunder. The ceremonies concluded with the Marseillaise!

Now, if there was one tune which was not acceptable to Napoleon the Little, it was the Marseillaise. As a matter of fact, there were serious penalties for either playing or singing it between the dates of Dec. 2, 1852, and the fall of Sedan. That was one reason why Offenbach included only its opening phrase in the score of his *Orphée aux Enfers* when the gods on Olympus are staging a strike against the eternal diet of nectar and ambrosia.

It seems a pity that people, when they try to be historical, do not go the whole way and really look things up if they do not know them. The official tune of the Second Empire was *Partant pour la Syrie* which was ascribed to Napoleon's mother, Queen Hortense (though subsequently believed to have been by her music teacher). It's a poor enough piece of music, goodness knows, but perhaps, for that very reason, more appropriate to the opéra-comique empire of Louis Napoléon and Eugénie.

It was a queer and startling omission on the part of the committee that the Prince and Princess Pauline Metternich were not among those present.

Of all the personages who flourished at the Imperial Court, there was none who approached the Princess for gaiety and there was certainly no social function in which she did not take a leading part. She it was who discovered Worth when he was an obscure English dress-maker in Paris, and made him the fashion; with her originated all the mad ideas for entertainments both at the Tuileries and at the house-parties at Compiègne. At one of these latter she created a mild scandal by appearing as a Paris *cocher* in a costume perfect to the last detail and singing a topical song, written by her husband, which took off the events of the day in somewhat questionable slang.

As a matter of fact, the story of Pauline Metternich-Sandor was the story of the Second Empire, in its social aspect, at least, so it is strange she was not at the opera ball. But...

Princess Metternich, for all her gaiety and brains, was one of the ugliest women who ever lived. She knew this herself and often made jokes

about it. Perhaps this is the reason none of the New York social or musical lights cared to impersonate her.

Believe it or not! The following item appeared in a Baltimore newspaper the other day, as an advance notice of the concert given by the Johns Hopkins Orchestra which Bart Wirtz conducts and of which Philip Sidney Morgan, enthusiastic music lover of the aforementioned city, is president. Here it is:

A concert for war veterans and their friends will be given Tuesday night in the War Memorial by the Johns Hopkins Symphony Orchestra with Bart Wirtz conductor. Those who will appear include F. V. Flotow, John Itzel, Pablo de Sarasate, Jean Sybelius, Kela Bela, Johann Strauss and Charles Granofsky, soloists.

I understand that Frederick R. Huber, the Baltimore musical impresario, on seeing it wrote a very clever letter to Mr. Wirtz, in which he said that the Johns Hopkins Orchestra had doubtless chosen Memorial (sic) Hall to get together so many celebrities!

Apparently the man, who handled the notice at the newspaper desk, was not a member of its musical staff!

Many years ago someone, speaking disparagingly of Baltimore to Roger Brooke Taney, the Chief Justice of the United States from 1836 to 1864, said that it was merely an overgrown village. Judge Taney replied that it was a city inhabited by villagers.

In some ways, this feeling has persisted. None the less, it was the only city visited by the Metropolitan "on tour" this spring, if three performances in one locality can be said to constitute a tour. In spite of the depression, moratorium and other things, the city being especially hard hit in the matter of banking difficulties, all three performances were sold out.

I was speaking about it to Mr. Huber, who is not only manager of the orchestra but municipal director of music in the Monumental City, recently, and he said he nearly had heart failure before the opera performances, as in addition to banking difficulties, the California earthquake had come along and used so much space in the papers that he could hardly get in a paragraph.

However, Baltimore vindicated itself, village or no village, and in spite of all the crepe-hangers, the season was an immense success both artistically and financially.

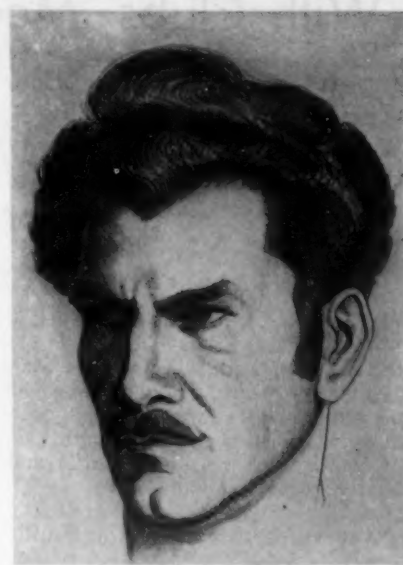
Too bad that the Dreigroschenoper did not go in New York. It was a delightful show, as your last issue reported in a review written by your editor. But, somehow or other, it seemed to miss fire. The public did not come and Messrs. Krinsky and Cochran, instead of keeping it on and losing the money they have made this season with *Mädchen in Uniform*, stopped it at the end of the second week.

I think it was a mistake for the daily newspapers to send their dramatic critics to review the Dreigroschenoper. Its music is certainly too interesting for dramatic critics, many of them being what they are, to be able to review intelligently. And Kurt Weill's music is at least as important in this work as Bert Brecht's book.

Last year Eugene Bonner's *The Venetian Glass Nephew*, a play with music, was put on in New York and suffered a similar fate. Here was a work with a musical score by an American composer allotted for review by dramatic critics. They didn't understand it and between that and a management which did not know its job, the work disappeared from the stage.

Some day those who give out the

## With Pen and Pencil



—From a Drawing by Margareta Kingsbury Maganini

Quinto Maganini, the Gifted Young Conductor Who Has Made Such Ingenious Programs for His Concerts, Will Head a New Ensemble Next Season, the New York Chamber Symphony

assignments on newspapers will wake up and give to their dramatic and music critics the things that are theirs and not their colleagues!

I was interested to read in your esteemed French contemporary, *La Semaine Musicale et Théâtrale*, that "The new Minister of Finance (sic!) of the United States, Mr. Ogden Mills, is also a composer. Do you know the song, *Spring Is In My Heart Again*? He is the author of it. Perhaps he will bring order again to the finances of his country by writing *The Waltz of the Billions*."

All this is news to me. I don't know whether the song is by Mr. Mills or by our new Secretary of the Treasury, Mr. Woodin, who, I am told, is by way of being a musician.

Perhaps, though, the author of the little paragraph would be interested in a suggestion from me that the French Minister of War try his hand at musical composition. May I offer as a title "*The Belleau-Wood Blues, June, 1918, Dedicated to the United States Marine Corps*"?

I see that Henry Hadley has obtained the musical rights for the play, *The Shanghai Gesture*, with a view to composing an opera. Something tells me that this is a pretty smart thing for Mr. Hadley to do. It has already been proved, in the cases of Peter Ibbetson and *The Emperor Jones*, that a play which is already popular stands a good chance of meeting a like popularity in the opera house. Puccini knew this. So did Verdi.

Mr. Hadley has already bowed to Peking by naming one of his symphonic works, *The Streets of Peking*. Now it seems that he is making a gesture to Shanghai. He's been to China, so he should be able to recreate the atmosphere of one city as well as another. All power to him, says your

*Mephisto*



## Big Week Is Held in Pittsburgh With Clubs' Meeting and Concerts

**Pennsylvania Federation Convenes and Is Addressed by A. Walter Kramer — Symphony Concludes Season — Singing and Instrumental Ensembles and Soloists Are Applauded**

By HARVEY GAUL

PITTSBURGH, May 5.—Big week. Wind-up and Round Up.

Came Sunday, April 23, and the Shapiro String Quartet called it a season (and a fine one) at the Schenley, with Henry Harris, pianist, participating in the César Franck ("Little César") and a good concert was had by all.

Came Tuesday, two days later; let's see, that makes it the twenty-fifth, and who should arrive on the eight-forty-five but A. Walter Kramer, ye. ed. from the purlieus of Central Park. It was A. W. K.'s first visit to our village and he told us lots of things for our souls' welfare.

The occasion was the Pennsylvania Federation of Music Clubs, Mrs. T. C. Donovan, president, having a one-day convention, and A. W. K. (Mr. Kramer to you, copy reader) was the speaker of the occasion. Fortunately for us, we had to cover a concert so we missed his impassioned address, but we were told from reliable sources that it was a knock out.

Well, mebbe not all, but his topic was The Composer and His Public, and even the waiters stood up and forgot to leave a decoy quarter in the come-on coffee saucer.

### Candle Lightings

Convention in the morning, and in the afternoon the Tuesday Musical Club String Ensemble staged a concert, very Directoire, very Empire, with artificial candles, Louis the Limit lightings—and there were people who liked it, really.

Ruth Thoburn Knox, director, prepared a pretentious program, much Bach and Beethoven, and the Tuesday Club came off rather well. As solo relief, Virginia Kendrick, contralto, of the Curtis Institute, came on to show us the trick they taught her down there in the diocese of Germantown. Very charming, La Kendrick, and well glossed.

In the evening a *benquet*, and that's where Arthur Walter Kramer, of this family and fireside magazine, took the mind of Pittsburgh off ptomaine poisoning and put it on nobler things, namely what a break the American composer is getting to be heard at all.

Over at the Schenley while this was going on, the Dramamont singers were going into a closing concert, with songs by H. Alan Floyd being ably expounded by that able expounder, Alta Schultz. A new composition by J. Julius Baird was also presented, as well as T. Carl Whitmer's cantata, When God Laughed.

Arthur B. Jennings took over the baton laid down by C. Carl Whitmer (the founder) when Mr. Whitmer went Fifty-seventh Street, and to Mr. Jennings' credit be it said that he made an excellent job of it and that the Dramamonts really sing well, tone, attack and the rest of the business.

Ferdinand Fillion of l'ecole Fillion, brought his String Ensemble and discoursed Bach and made a brave impression.

A new soprano made a debut at Carnegie, on April 26, said new soprano



Parry  
Mrs. T. C. Donovan, President of the Pennsylvania Federation of Music Clubs, Which Convened in Pittsburgh

being June Yorkin (what a name for the movies) and she revealed herself as an extremely supple soprano. Whole catalogue of songs and enough for two debuts. Young Henry Harris also debuted at the piano, and this time as an accompanist. Profitable evening and not like most premieres.

### International Grand Opera

The International Grand Opera (so-called because some of the soloists are picked up from our native hillsides, while the orchestra is entirely subpoenaed from the Pittsburgh Symphony) started its second visit, on April 28. Verdi's Egyptian etude Aida opened the fiesta. Edith Lazear, local girl, won acclaim as the High Priestess with Anna Leskaya singing the title role.

The next afternoon George Trabert, Pittsburgh tenor, starred in Gounod's Faust, George cavorting around as old Dr. Faustus and making a remarkable role of it. Trabert sings that sort of thing amazingly well.

That night, out came Carmela Ponselle, mezzo of the famous Ponselle family, and she swaggered it as Carmen, while Euphemia Bagley, a Pittsburgh soprano, was Micaela.

The Mosque was full for each performance and next year the company plans to play to a longer season. "Opera for the Masses" is Impresario Maurice Frank's slogan—and radio pep talk, and certainly the masses have turned out. Not much money in this kind of opera (and we say "this kind of opera" advisedly) but loads of fun for the participants. Sure, there were lots of defects, tons of 'em, and some pretty terrible chorus work, but then we've heard lots worse op'ry in France, Italy, Germany and Russia, so why quibble about blowsy (note to Larry the Lovelorn Linotyper, l'evin's sake, make that word "blowsy") mise-en-scene, a few messy entrances and a chorus that doesn't know whether to come on or go off.

By the way, the star of the performance was the conductor, Gabriele Simoneoni, he was the strong man of the productions.

### Travel Notes

Richard Kountz, editor of Witmark's, either came in by bus, or hitch-hiked his way over the Lincoln. He was seen

in the village barber shop carrying a valise.

Margaret Shaw, who specializes in things Hebridean (islands, if you want to know, Mendelssohn's Fingal's Cave, etc.), has left to go back to the Scotch archipelago to study folkways. She is an authority on the Hebrides and what is more she does it because she likes it.

### An All-Wagner Program

Easter finished off the Lenten dol-drum and just to make it extra exciting, the Pittsburgh Symphony, Antonio Modarelli, conducting, finished off its season at the Mosque, Easter night, with an all-Wagner program, said program being in commemoration of the fiftieth anniversary of Richard the First's death.

Elsa Alsen, soprano, and Paul Alt-house, tenor journeyed on and gave the third act of Die Walküre, and they were superb.

Batonman Modarelli saw fit to include the Good Friday Spell and the orchestra was never better. Big crowd, enthusiasm, and next season is assured.

Come Tuesday, April 18, and the Mendelssohn Choir, twenty-five years old in this vale of 3.2, held valedictory exercises with the best concert these 200 singers have given in years.

Walton's Belshazzar's Feast was the major work (major m'eye, all chromatic, only one recognizable major triad in the piece and that was an engraver's error) and it was a thrilling performance.

### Repeated the Work

Ernest Lunt, conductor, just to show that he could do it and that the choir could take it, immediately turned around and repeated the work, and it was just as good on re-hearing as it was in initial performance.

Perhaps over there in Manhattan, you don't know this, but the Mendelssohn Choir is one of the country's outstanding organizations, and there are times when we think it is the leading choral organization—but then let's be modest and just include it among the three A-1 organizations. We mention this casually because the Port Chester and Canarsie cognoscenti sniff a little when anything the other side of Nyack is mentioned.

For good measure, and just to fill in an idle half-hour, the Mendelssohn Choir sang Bach's God's Time Is the Best, with Sarah Logan, contralto, being the soloist of the evening.

Oscar Del Bianco and his accomplished Pittsburgh String Ensemble closed its season on April 19 and went into the great silences with a stunning program, featuring Alice Menninger Stempel's Dream Fantasy—well, mebbe it wasn't a fantasy; anyway, it was dreamy and fascinating.

### Dramatic Scene Featured

Among the featured works was Del Bianco's own dramatic scene Ninna Nonna, for soprano and augmented orchestra, and Marguerite Lange sang the solo line in striking fashion.

The Pittsburgh Male Chorus, Lee Hess Barnes wafting the willow, closed its season in excellent form on April 21. Virginia Kendrick, Pittsburgh's gift to Philadelphia, came on and showed us that the exchange of the Schuylkill for the Monongahela was beneficial. Beautiful voice, beautiful style.

The Male Chorus was in top form and presented one of its best programs.

Just a week or two more and tenors will all be warblin' "Fore" and sopranos will trill "I'm in the Rough," where they belong.

Hurray.

## FINE MUSIC HEARD IN COAST CONCERTS

**Novelties Included in Chamber Programs Given by Skilled Performers**

SAN FRANCISCO, May 5.—Gastone Usigli's San Francisco Chamber Symphony Orchestra moved from the War Memorial Opera House to the Columbia Theatre for its second concert on April 18. Works introduced were Aurelio Giorni's Minuet in Early Romantic Style, composed for the contest to complete Schubert's Unfinished Symphony; Lines of Francesca for contralto and orchestra, by Albert Elkus, with Nellie Lind as soloist; and Busoni's Symphonic Suite, Op. 25. The Busoni was the best played, and in it Julius Shanis won special praise for his oboe solos. Patricia Benkman, pianist, fifteen years old, made a first appearance in the Grieg Concerto.

The London String Quartet gave a superb concert in the War Memorial Opera House on April 17, devoting its program to Borodin, Brahms (the C Minor) and Four Bagatelles by John B. McEwen. The artists appeared on the Oppenheimer series.

### Trio Concludes Series

The Bem-Clement-Bem Trio, the only chamber music organization in the local field, concluded its series in the Community Playhouse under the management of Lulu J. Blumberg with a finely played program. Eugenia Bem, violinist, and Stanislas Bem, cellist, are possessors of a beautiful tone; and Ada Clement, pianist, has developed a flexibility of style that enhanced the ensemble. A novelty was Kodály's Sonata for 'cello and piano. Handel's Sonata, Op. 2, No. 8, and the Beethoven Trio, Op. 97, completed the list.

On Palm Sunday afternoon the University of San Francisco presented Uda Waldrop and his sixteen Choristers in the Exposition Auditorium. Sacred and operatic works were given by the male singers, and Mr. Waldrop added two Bach organ solos to the program. Dubois's The Seven Last Words of Christ, arranged for men's voices by Mr. Waldrop, concluded the concert. Soloists were Charles Bulotti, Austin Sperry, Gwynn Jones, John Teel, Everett E. Foster, Sydney Charles and Oliver Jones.

Philip Nelson, pianist, and Ray Crittenden, baritone of Los Angeles, gave the fourth of the Western Concert Artists' programs in the Fairmont Hotel. Edward Harris accompanied.

MARJORY M. FISHER

### Schedule of New York Orchestra

The New York Orchestra, of which Nikolai Sokoloff is the music director and conductor, will give a series of five symphony concerts in Carnegie Hall during the season of 1933-34 on the following Tuesday nights: Nov. 28, Dec. 12, Jan. 16, Feb. 13 and March 13.

The first of the Fairfield County concerts to be given by the orchestra, with Mr. Sokoloff conducting, at Weston, Conn., will take place on Thursday evening, July 6.

### Paderewski Receives Warsaw Award

WARSAW, May 1.—The municipal music prize which has the value of about \$500 and is awarded annually, has been bestowed on Ignace Jan Paderewski by an unanimous vote of the authorities.



# CHICAGO IS THRILLED BY FIRST EMPEROR JONES

**Tibbett Scores Triumph in Gruenberg Opera with Vivid and Realistic Portrayal of Title Role—Also Sings in Pagliacci, Given on Same Program with Chamlee as Canio—Van Grove Conducts**

CHICAGO, May 5.—The first Chicago production of Louis Gruenberg's *The Emperor Jones*, with Lawrence Tibbett in the title role, was given before a capacity audience in the Auditorium on May 2. Preceding the novelty, *Pagliacci* was sung, with Mr. Tibbett, Mario Chamlee, Marion Claire, Giuseppe Cavadore and Mario Fiorella in the leading roles. Isaac Van Grove conducted both performances, which



Elsin  
Mario Chamlee Sang the Role of Canio in *Pagliacci* for the First Time with Great Success

were under the management of Grace Denton.

Mr. Tibbett's tour de force of dramatic acting as the haunted Emperor

Jones quite lived up to its enormous reputation. As the drama progressed one constantly sensed in the audience that hushed, gripped attention, which is the greatest tribute to an artist's powers. In fact, so vivid and realistic was Mr. Tibbett's portrayal, that it made one resent even such slight vestiges of traditional operatic declamation and song as remain in the work, as artificial intrusions.

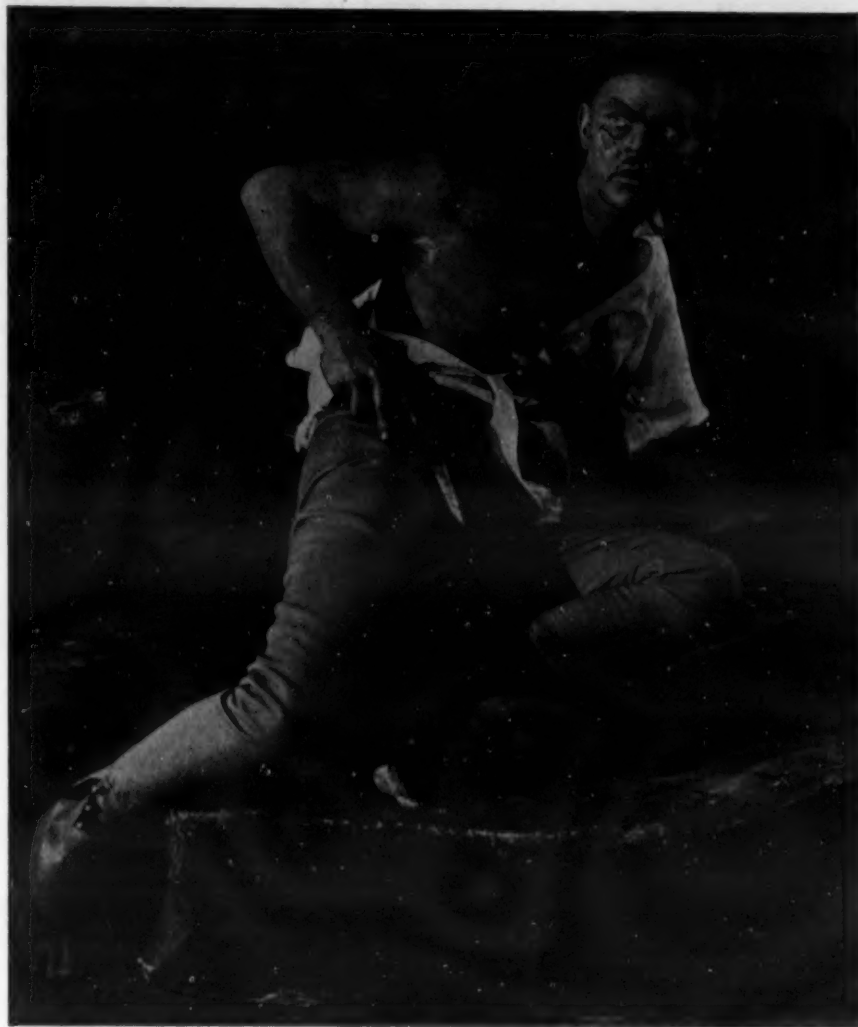
## Tumultuous Applause

Judged by his Emperor Jones, Mr. Tibbett is a remarkable actor, who also happens to be a singer. Which is not to say that one lyrical moment of the score, *Standin' in de Need of Prayer*, was not elevated into thrilling contrast. Tumultuous applause and many recalls greeted Mr. Tibbett at the conclusion, a triumph which he generously shared with the other participants.

Aside from Mr. Tibbett, the work of Mr. Van Grove in the conductor's stand was the outstanding feature. Mr. Van Grove held a large and excellent orchestra in firm control, unreeling the difficult score with an enthusiasm for its content that at least this reviewer could only partially share. Constance Eberhart played her brief role as the native woman convincingly. Mr. Cavadore, unable or unwilling to forget that this was not Italian grand opera, was miscast as the cockney trader. The settings and lighting were no more than so-so, but the participants in the pantomime scenes of the visions were excellent throughout.

## A Thrilling Prologue

As if *The Emperor Jones* were not sufficient for an evening's assignment, Mr. Tibbett rejoiced the hearts of the conservative customers by his eloquent singing of the Prologue to *Pagliacci*, and by his subsequent intelligent enactment of the part of Tonio. Mr. Chamlee sang his first performance of Canio with that degree of expertness and attractive personality which constantly distinguish his operatic work. He was in brilliant voice and the Lament exacted enthusiastic applause.



Carlo Edwards  
Lawrence Tibbett as *The Emperor Jones* Repeated the Furore He Made When He Created the Role at the Metropolitan Opera

Miss Claire, heard again upon the stage of her debut with the Civic Opera, made a charming Nedda. Graceful of figure, intelligent in action, and singing with ease and freshness, she shared in the success of the performance. Mr. Cavadore and Mr. Fiorella were the

Beppe and Silvio. Mr. Van Grove directed with thoroughly routinized competence.

A second performance of the double bill was presented before another large audience today.

ALBERT GOLDBERG

## CHORAL EVENTS ARE CHICAGO FEATURES

**Paulist Choristers and Others Heard—Cadman Cantata a Premiere**

CHICAGO, May 5.—The annual concert of the Paulist Choristers of Chicago attracted a large audience to Orchestra Hall on May 2. Under the scholarly and inspiring leadership of Father Eugene O'Malley, the chorus again manifested its supremacy in the field of polyphonic music. Beauty of tone in the boy's voices, and perfect understanding of the demands of the idiom, make the work of this choir outstanding in both ancient and modern ecclesiastical music. A novelty was Felix Borowski's *O Gloriosa Virginum*, written for and dedicated to the Paulist Choristers. The soloists were George Lane, Master William Callahan and Frank Dunford.

An operatic concert with thirteen soloists was presented at Orchestra Hall on April 23 by the People's Symphony Orchestra, P. Marinus Paulsen, conductor. Save for two orchestral numbers and the Liszt *E Flat Piano Concerto*, played by Yasna Bjankini, the program listed operatic arias and

ensembles, sung by Maria Barranco, Kai De Vermond, Ocie Higgins, Frederic Jencks, Carlo Hatvary, Marjorie Livingston, Alice Mock, Marjorie Montello, William Phillips, Louis Rousseau, Lucie Westen and Ruth Lyon.

## Other Choral Concerts

A chorus of 1,000 girls from twenty local Catholic High Schools gave a concert at the Auditorium on April 30, under the direction of Arthur C. Becker. The excellent training of Mr. Becker was displayed in the charmingly fresh singing of the girls and the unusually good enunciation. Also participating were the De La Salle Band, directed by Albert Cook, and the Longwood Harp sextet, directed by Carmel Power.

The Marshall Field and Company Choral Society gave its annual concert in Orchestra Hall under the direction of Edgar Nelson on April 21. The soloist was Giovanni Martinelli, who was enthusiastically received in a list of songs and arias, to which he was forced to add many encores.

The Swedish Choral Club offered Mendelssohn's *Hymn of Praise* and Rossini's *Stabat Mater* in a concert at Orchestra Hall on April 19. The solo-

ists were Olive June Lacey, Margaret Gent, Walter Pontius and Frederic Jenks. Harry T. Carlson was the conductor.

## Cadman Program Enjoyed

An entire program of the works of Charles Wakefield Cadman was presented by the Metropolitan Singers, under the direction of Tudor Williams, at the Stevens Hotel on April 23. First performance of a new cantata, *Father of Waters*, was the feature of the main portion of the program, which also included a trio for piano and strings, a group of songs, and the finale of the *A Major Piano Sonata*, played by the composer.

Dorothy Crost and Berenice Jacobson, winners of the Society of American Musicians contest, played a recital of two-piano music in Kimball Hall on April 30. Miss Crost and Miss Jacobson, playing entirely from memory, revealed a beautifully balanced ensemble, unanimity of feeling and excellent choice of material.

Elizabeth Moritz, gifted resident pianist, was heard in recital at Kimball Hall on April 19.

The Chicago String Quartet gave its final concert of the season at the Chicago Woman's Club on April 23.

ALBERT GOLDBERG

## HOLD REGER FESTIVAL

**Leipzig Concerts Commemorate Composer's Sixtieth Anniversary**

LEIPZIG, May 2.—The Max Reger Festival held here to commemorate the composer's sixtieth anniversary was given under the auspices of the Leipzig Conservatory, of which Reger was a faculty member. Three concerts were devoted to chamber music, orchestral music and organ works.

Compositions presented included the *C Minor Sonata* for violin and piano, Op. 139; the *D Minor Trio* for strings; the *A Minor Piano Quartet*; the *Ballet Suite* and *Mozart Variations* for orchestra; and the *D Minor Organ Sonata* and the *Fantasie on Wacht auf, rufe und die Stimme*. Assisting artists were Walter Davison, Anton Rhoden, Otto Weinreich, Friedrich Hoegner, Karl Hoyer, Guenther Ramin and the Gewandhaus Quartet.

G. DE C.

**Winifred Wagner Says Toscanini Will Conduct at Bayreuth**

In spite of rumors to the contrary, Winifred Wagner has stated that Arturo Toscanini will conduct at Bayreuth this season. The Italian master will conduct *Parsifal* and *Die Meistersinger*.



## American Soloists Heard with New York Orchestras

### Musicians Symphony and National Association Give Programs Under Hadley and Barzin—Willeke Conducts Ensemble at Institute of Musical Art

AMERICAN soloists have attracted special attention at orchestral concerts in New York, John Charles Thomas and Henri Deering appearing with the Musicians Symphony under Henry Hadley. The National Orchestral Association, conducted by Leon Barzin, had Ossip Gabrilowitsch as soloist. An Institute of Musical Art symphony concert was under the conductorship of Willem Willeke.

#### Gabrilowitsch Soloist with National Orchestral Association

National Orchestral Association, Leon Barzin, conductor. Soloist, Ossip Gabrilowitsch, pianist. (C. H.) April 24, evening.

Overture in D (Suite No. 3), Air, Gavottes 1 and 2, Bourrée, Gigue.....Bach  
Concerto No. 3, in C Minor.....Beethoven  
Mr. Gabrilowitsch  
Tone Poem, Death and Transfiguration, Strauss

As a special compliment to subscribers, the association added this concert to its season's list of seven and gave it, by way of exception, in the evening. Subscribers turned out in large numbers and accorded the work of this rapidly developing symphonic body and its zealous conductor warm tributes of applause.

Mr. Gabrilowitsch aroused the audience to such a pitch of enthusiasm with his playing of the concerto that he was brought back again and again to acknowledge the demonstration it evoked. With unerring taste and judgment he kept the piano part strictly within its proper framework throughout. His playing of the Largo, which he invested with a depth of feeling and a poignant beauty,

proved to be a particularly memorable musical experience.

The orchestra was at its best in the Bach, especially the gavottes. The Strauss tone poem was given a highly creditable performance, if not one that realized all its possibilities. The players joined heartily in the applause that followed for Mr. Barzin.

#### Final Musicians Symphony Concert

Musicians Symphony, Henry Hadley, conductor. Soloists, John Charles Thomas,



Daguerre

John Charles Thomas, Who Scored a Tremendous Success as Baritone Soloist with the Musicians Symphony

baritone; Henri Deering, pianist; (M. O. H.) May 2, evening.

Overture, Königskinder.....Humperdinck  
Symphonic Variations.....Franck  
Mr. Deering  
Symphonic Poem, Les Préludes.....Liszt  
Chinese Suite, Streets of Peking.....Hadley  
Der Ton.....Marx  
O. Liebliche Wangen.....Brahms  
Recitative and Aria, Eri Tu, from A Masked Ball.....Verdi  
Mr. Thomas

The purely orchestral works were all well played, with, perhaps, a vote in favor of Mr. Hadley's own piece. Mr. Deering gave a sensitive and well balanced per-

**Key to Abbreviations**  
C. H.....Carnegie Hall  
M. O. H.....Metropolitan Opera House  
J. S. A.....Juilliard School Auditorium



Henry Hadley, Who Conducted the Musicians Symphony in a List Containing His Own Chinese Suite, Streets of Peking

formance of the Franck work, winning high approval from the audience.

Mr. Thomas's songs were less interesting than the Masked Ball aria on account of not particularly happy orchestrations. The aria, however, was superbly sung and was applauded so lavishly that Mr. Thomas was compelled to give an encore, singing the Pagliacci Prologue.

D.

#### Symphonic Music Heard at Institute of Musical Art

Students' Orchestra of the Institute of Musical Art of the Juilliard School of Music, Willem Willeke, conductor. Soloists: Otto Slavsky, clarinetist; Frances Blaisdell, flutist; Bessie Simon, violinist;

roles; and Frank Moulan does wonders with the extremely difficult part of Jack Point. Vivian Hart is excellent as Elsie and Laura Ferguson as Phoebe. The remainder of the large cast includes Frederic Persson, Roy Cropper, Herbert and Allen Waterous, Vera Ross, Frances Moore, Hobson Young, Frederick Grieve, Harrison Fuller and Norman Van Emburgh.

A double bill, Trial by Jury, and Pinafore, was to follow The Yeomen.

#### WEILL OPERA HEARD ✓

#### Der Jasager, in Two Acts, Is Produced by Music School of Henry Street Settlement

The first American performance of Kurt Weill's short two-act opera, Der Jasager, was given by the music school of the Henry Street Settlement of which Mrs. Hedi Katz is director, in the Grand Street Playhouse on the evening of April 25. The work was heard in double bill with Hindemith's cantata, We Build a City, which was presented here in 1931. Both works were written for performance by school children.

The Weill opera tells the story of a schoolboy who embarks on a journey across the mountains with a teacher and some school mates. He is unable to complete the journey and the others demand that he sacrifice himself in order that all may not be compelled to return. He agrees to the sacrifice and is hurled over a cliff.



Henri Deering, Who Played the Franck Symphonic Variations Notably at the Musicians Symphony Concert

Mary D. Hill, 'cellist; Stefan Pecha, oboist. (J. S. A.) May 2, evening.

Overture, Leonore No. 3.....Beethoven  
Adagio in D from Clarinet Concerto (K 622).....Mozart  
Otto Slavsky  
Concerto for Flute in G.....Quanz  
Frances Blaisdell  
Concerto for Violin and Cello in A Minor, Op. 102.....Brahms  
Bessie Simon and Mary D. Hill  
Concerto Grosso for Oboe and Strings in G Minor, No. 10.....Handel  
Stefan Pecha  
Overture to Oberon.....Weber

The concert was heard with evident pleasure by an audience which was quick to appreciate the fine work done by this ensemble under the certain authority of Mr. Willeke. Indeed, the playing was of a kind which would have done credit to musicians of greater experience. Technically, the orchestra was sure of itself and produced a tone of almost uniform steadiness. And in details of expression, the young performers achieved an excellence of which their conductor might well be proud.

The soloists, too, were all to be congratulated on contributions which never fell below a recognized standard of good musicianship.

The work was capably sung by Alan MacMurray as the Boy, Gertrude Black as the Mother, S. W. Britton as the teacher and William Epperhart, Julius Portnoy and Jerry Kelly as the students. The chorus, ranged on both sides of the stage, commented on the action in the ancient Greek manner. The stylized scenery was by R. A. Jones. A. Lehman Engel conducted.

The Hindemith work was excellently sung by younger pupils of the school under the able leadership of Rose Maria Tetralia.

#### Hackensack Woman's Chorus Applauded in Two Concerts

The Hackensack Woman's Chorus, conducted by Anna Graham Harris, gave its twenty-fourth subscription concert in its twelfth season in the State Street School Auditorium, Hackensack, N. J., on April 25. The program, which was interpreted with fine musicianship, contained works by Saar, Respighi-Harris, Brahms-Wick, Strauss-Harris, Forsyth, Deis, Scott-Kramer, Buchanan, Herbert-O'Shea, Bliss and Strauss-Wilson. Kurtis Brownell was the applauded tenor soloist in music by Flotow, Campbell-Tipton, Quilter, Hughes and Cowen. Edith Bode sang an incidental solo. The accompanists were Edward Hart for the chorus and Marian Kalayjian for Mr. Brownell.

The program was repeated in the Wanamaker Auditorium, New York, on May 6.

### OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



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### GILBERT & SULLIVAN WORKS GIVEN REVIVAL

#### Mikado and Yeomen of the Guard Presented by Milton Aborn in St. James Theatre

The Gilbert & Sullivan revivals, without which no spring theatrical season is complete in New York, began on April 17 with The Mikado presented by Milton Aborn in the St. James Theatre.

The revival had the advantage of two remarkable personalities, that of the charming little Hizi Koyke who was the Yum Yum of the occasion, and the incomparable William Danforth in the name part. Others in the cast included Roy Cropper as Nanki Pooh, Frank Moulan as Koko and Herbert Waterous as Pooh Bah; Allen Waterous, Ethel Clarke, Mabel Thompson and, last but not least, Vera Ross as Katisha.

After a successful run, The Mikado was withdrawn in favor of The Yeomen of the Guard, not heard here since given by William Wade Hinshaw's organization fourteen years ago. This work, which was the pet child of its parents though held in less favor by the perfect Savoyard, owes its infrequency of performance to the large cast necessary and to the difficulty of the score itself. Mr. Aborn has given The Yeomen an excellent production.

William Danforth again scores a hit as Wilfred Shadbolt, one of his best



## More Americans for Metropolitan

(Continued from page 3)

banding in 1932, and Max Lorenz, Wagnerian tenor who was here two years ago but not during the past season.

Engaged as stage directors are Wilhelm von Wymetal, Jr., and Armando Agnini. Mr. von Wymetal's father was stage director at the Metropolitan for a number of years, and his son has filled a similar position with the Philadelphia Grand Opera Company as well as teaching operatic acting at the Curtis Institute in Philadelphia and more recently, at the Peabody Conservatory in Baltimore. Mr. Agnini has been stage manager for a number of years.

Absent from the roster for next season are the names of Rudolf Laubenthal, Giacomo Lauri-Volpi, Gustaaf De Loor and Armand Tokatyan, tenors; Aida Doninelli, soprano; Ernestine Schumann-Heink, contralto; Claudio Frigerio, baritone; Siegfried Tappolet, bass, and Hanns Niedecken-Gebhard and Alexander Sanine, stage directors, Faina Petrova, contralto, and Marek Windheim, tenor, do not appear on the list of artists re-engaged but it is understood that they are expected to return.

### Novelties and Revivals

Novelties will include Howard Hanson's *Merry Mount*, the libretto of which is by Richard Stokes, formerly critic on the *New York Evening World*. Among the revivals will be Richard Strauss's *Salomé*; Donizetti's *Linda di Chamounix*, and Puccini's *Gianni Schicchi*. Two works which have been absent only one season but which will be sung next year, are Wagner's *Die Meistersinger* and Deems Taylor's *Peter Ibbetson*. The season as already announced, will begin on Dec. 26, and continue for fourteen weeks.

Mr. Gatti-Casazza, who sailed for Europe on the *Conte di Savoia* on May 2, in making his announcement, said:

"I wish to thank sincerely all the subscribers and general operagoing public and express my gratitude to the members of the committee to aid the Metropolitan Opera, and especially its extraordinarily devoted and efficient chairman, Miss Lucrezia Bori, for their

successful and zealous work, which has been rewarded by such gratifying results; and I wish to express my grateful appreciation to the thousands of contributors whose generosity has made possible the next season of Metropolitan Opera.

"I also want to assure the public, in the most emphatic manner, that notwithstanding economic uncertainties the coming season has been organized in such a way as to obtain the highest possible artistic standards. I may say that in the matter of variety of repertoire and artists next season will be even superior to the one recently closed and which met with such general approval."

Dr. Hanson's *Merry Mount* is a three-act opera with the scene laid in Puritan New England. A concert production of it will be given at the Ann Arbor Festival on May 20. It is understood that Edward Johnson and Lawrence Tibbett will have the leading male roles in New York.

*Salomé*, although one of the most popular works at Hammerstein's Manhattan Opera House, has had but one performance at the Metropolitan, on Jan. 22, 1907, with Olive Fremstad in the title role. It was withdrawn after its single hearing. Göta Ljungberg, who has sung the role many times in Europe, is mentioned for the part in the forthcoming revival, with, possibly, Friedrich Schorr as Jokanaan, though this role is one of John Charles Thomas's best ones; he has sung it in Brussels and also in San Francisco. Linda di Chamounix has never been given at the Metropolitan. It had its first American performance at the Astor Place Opera House in 1848, and was always a popular work in the repertoire of Adelina Patti, who sang it at the Academy of Music. Linda was sung in New York once about a decade or more ago, by the Chicago organization. Lily Pons will undoubtedly have the role of the heroine, and Richard Crooks is mentioned for the leading male role. Gianni Schicchi, one of the works in Puccini's *Trittico*, had its world premiere at the Metropolitan and the Costanzi in Rome simultaneously on the night of Dec. 14, 1918. It was last heard at the Metropolitan six seasons ago.

## Juilliard Artists Score in Opera



Harris and Ewing

A Group of Singers in *The Secret Marriage*, as Produced by the Juilliard School of Music. From the Left: Ruthe Huddle, Elisetta; Josephine Antoine, Heard as Carolina, and Marion Selee, Who Appeared in the Role of Fidalma

THE Juilliard School of Music's production of Cimarosa's *Il Matrimonio Segreto* (*The Secret Marriage*), which had opened the Chamber Music Festival in Washington a few days before, was placed on view in four performances in the Juilliard School Auditorium on April 25, 26 and 27. The revival in English of this little gem of the Italian opera bouffe repertoire after an interval of nearly a century in this country attracted large audiences. Albert Stoessel, who, with Alfredo Valenti as stage director, had prepared the production, had joined with Reginald Gatty in making the translation into English and was alone responsible for new recitatives that were introduced in place of some excisions.

A naive, blithe libretto served Cimarosa as a skeleton upon which to drape a shimmering little garment of music that sparkles with wit. The spontaneity with which the melodies bubble along and their inherent charm relieve the

score of the harmonic monotony of the alternating tonic and dominant, while at the same time the high tessitura and florid character of many of the arias present rather formidable difficulties to the performers. These difficulties were met, however, with a gratifying authority, freedom and aplomb, the well-conceived English text, on its part, enabling the audience to follow the unfolding of the little plot with ease. From the standpoint of consistency of style, adequacy of individual interpretation and general artistic ripeness this production represents the high-water mark as yet attained by the Juilliard Opera School.

The two alternating casts consisted of Raymond Middleton and Roderic Cross in the role of Geronimo, Florence Vickland and Ruthe Huddle as Elisetta, Ruby Mercer and Josephine Antoine as Carolina, Beatrice Gilman and Marion Selee as Fidalma, Harold Bogges and Julius Huehn as Count Robinson, and John Barr and Charles Haywood as Paolina.

C.



As Lieut. Pinkerton in Puccini's "*Madama Butterfly*"

## FRANCO FORESTA-HAYEK

TENOR ACCLAIMED AS PINKERTON

AT THE POLITEAMA GARIBALDI IN PALERMO

*Giornale di Sicilia*,  
April 1, 1933

"In the same cast with Miss Mason, Franco Foresta sang the part of Pinkerton and revealed himself to be a good singer and conscientious interpreter. From this rather ungrateful role, he knew how to bring out all that was possible. He was much applauded in the Love Duet of the first act, in which his very fine qualities were most in evidence."

*L'Avvento*, April 1, 1933

"In the part of Pinkerton he was most efficient and most always succeeded in displaying to his audience the artistic sentiments by which he is animated."

*L'Ora*, April 3, 1933

"The tenor Franco Foresta is an elegant Pinkerton. His singing is quite correct and he ably modulates a voice which is fresh, sympathetic and of good range. After the duet of the first act and the romance of the third, he received well deserved applause."



# GRAND RAPIDS ENTERTAINS MUSIC SUPERVISORS

**North Central Conference, Continuing for Five Days, Is Attended by More Than 800 Instructors and as Many More Students of High School Age—"Glorify and Perfect Amateur" Is Theme—Sessions Cover Wide Range, and Many Programs are Given—Distinguished Speakers Heard**

GRAND RAPIDS, MICH., May 5.—"Glorify and perfect the amateur"—such was the convention theme for the five-day North Central Music Supervisors' Conference that ended on April 26 and attracted more than 800 public school music instructors from states as far west as Nebraska and the Dakotas. As many more students of high school age, it is estimated, were brought to this city to participate in the conference orchestra, band and chorus, or to provide teaching demonstrations. William W. Norton, municipal and public school music director of Flint, Mich., presided.

Convention headquarters and exhibits were established in the Pantlind Hotel, which is connected by tunnel with the New Civic Auditorium, directly opposite. The latter building has a main auditorium seating 5,600, a second auditorium seating 800 and plenty of committee rooms.

New officers elected were: Fowler Smith, Detroit, president; Haydn Morgan, Grand Rapids, and Sadie Rafferty, Evanston, vice-presidents; Florence Flanagan, Milwaukee, secretary. New directors are Archie Jones, Minneapolis, and Charles B. Richter, Iowa City.

## Private Versus Public Teaching

A highlight was an address by Glenn Dillard Gunn, Chicago teacher and critic, who spoke of the viewpoint of the private teacher toward public school methods.

"I find no ground for the supposition that the private teacher is in partial conflict with public school activities," he said. "The profession owes a profound debt to public school research methods, which have proved especially useful in the teaching of music to adults and the training of choirs."

Mr. Gunn charged that, despite public school activity, musical taste in America had shown a temporary recession. He quoted results of a recent radio "popularity" contest, in which three character comedians were declared most popular by listeners in the United States, while the Canadian public chose three of our symphony orchestras. He referred also to steadily declining attendance at children's symphony concerts in Chicago, and said, that, although amateur musical

activities seemed to be on the up-grade, the place of the native instrumental artist was waning.

The address closed with a plea for an embargo against European musicians, "at least until European nations lift their present embargos against American artists."

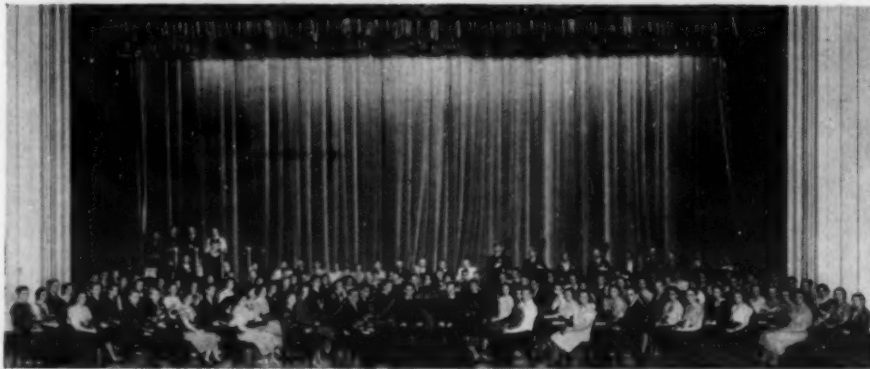
Among the resolutions was one re-

school music is not under attack as an expensive luxury. The supervisors received much comfort from an address, *Is Music Fundamental?* by Leslie A. Butler, superintendent of schools, Grand Rapids.

"Our experience has been that the vocational subjects, among which music is classified, are less expensive to teach

In 1930-31, Mr. Morgan explained, the average annual cost per pupil for a senior high school music course was \$8.70 on the above basis. Other subject costs were: English, \$14.82; German, \$21.91; biology, \$12.95; mathematics, \$19.19; art, \$17.59; general science, \$14.34; commercial, \$12.54; and wood-working, \$14.37. In junior high schools, due to fewer elective subjects and, consequently, larger classes, the variance was smaller though music remained the least expensive subject per pupil.

"The present school year," continued Mr. Morgan, "will show an average cost per pupil of only \$7.41 for senior high music courses. This average is taken from the following data: Chorus, 5,300 pupils, \$5.41 per pupil; glee clubs, 2,500 pupils, \$6.24; voice, 391 pupils, \$8.91; theory, etc., 562 pupils, \$17.19; band, 1,000 pupils, \$7.11; orchestra, 1,000 pupils, \$7.53. It was considered necessary to provide instrumental instruction



Camera Shop

The North Central High School Conference Orchestra Appeared to Advantage in Works by Glinka, Tchaikovsky, Wagner and Liszt

questing school, community and social music organizations to provide tangible evidence of their appreciation for good radio programs by means of postcard, letter, or telegraph messages to broadcasting stations or chain headquarters.

Typical of many discussions that dotted the five-day program was one on the adolescent boy's voice, conducted by Ralph W. Wright, director of music at

than most of the courses commonly regarded as 'fundamental,' Mr. Butler said. "This is especially true because of the larger enrollment per class. We



Charles B. Richter of Iowa University. He Trained the School Orchestra Which Was Heard in an Outstanding Program

have been able to show that the displacement of these vocational subjects is anything but economical. Elimination of a single music teacher, for example, can easily necessitate the employment of two or more teachers and the purchase of much new equipment, for other courses to care for the transferred students."

Russell V. Morgan, Cleveland's director of school music, appended comparative costs of Cleveland school music instruction and instruction in other subjects. He reduced all subjects to a five-hour weekly basis, with thirty-eight weeks constituting a school year.



Glenn Dillard Gunn of Chicago Spoke on the Private Teacher's Viewpoint Toward Public School Methods

Indianapolis. Four phases of the changing voice were demonstrated. The a cappella boys' choir of Burton Junior High School, Grand Rapids, admirably trained by Mrs. Helen V. Rabbers, took part.

## Costs of School Music

The depression made itself felt in the general program, since hardly a community was represented where



Haydn M. Morgan, Supervisor of Music in Grand Rapids and a Prominent Personage at the Conference

to a small group of the orchestra and band people. At a cost of \$19.47 each, this brought the average band and orchestra cost to \$8.27."

## Co-operation of Clubs

A general session on the co-operation of local music clubs with school music activities featured an address by Bertha B. Murphy of Grand Rapids and a demonstration by the junior division of the Grand Rapids St. Cecilia Society. A demonstration of rural music problems was presided over by Edith M. Keller, Ohio State supervisor. Mary A. Collinge of Michigan State College outlined the direction of May music festivals in fourteen of the state's counties. Correlation of church and school music in the Hartland, Mich., area was described by Nellie B. Huger.

The climax of the convention was the joint concert by the North Central High School Orchestra, Chorus and Band. Although the programs were prepared during the five days of the conference, (Continued on page 30)

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# Audiences Stirred at Rochester Concerts

## FESTIVAL PROGRAM HAILED IN CHICAGO

(Continued from page 3)

careful and sympathetic, and the choral works were both scholarly and effective. The audience was most cordial, bringing the chorus and orchestra members to their feet after the Parker music to acknowledge the applause. Miss Harvuot's contribution to the Carpenter suite was delightful.

Visitors to the festival include Dr. Daniel Gregory Mason, Lazare Saminsky and Douglas Moore, all of New York, all of whom are being represented on festival programs.

### The Second Concert

The second concert in the festival took place on the evening of May 3 in Kilbourn Hall. The Eastman School Little Symphony, composed of players who are members of Phi Mu Alpha Sinfonia, and conducted by Karl Van Hoesen, provided the program, which was as follows:

Rhapsody Nocturne.....Bernard Rogers  
Country Pictures: Quiet Hour; Chimney Swallows.....Daniel Gregory Mason  
Fluto obbligato by Angelo Rallo  
Andantino for Strings and Woodwinds.....Roy Harris  
Litanies of Women.....Lazare Saminsky  
Inez Harvuot, Soprano Soloist  
Portrait of a Lady.....Deems Taylor  
Irene Gedney, Pianist  
Cornemuse (Bagpipe).....Charles Martin Loeffler  
Rhapsodie for Oboe, Viola and Piano  
Mittler Miller, Oboe; Stanley King, Viola; Louise Skorapa, Piano  
Fantasie on a Western Folk Song.....George McKay  
Deep Forest.....Mabel Daniels  
Suite, From the Black Belt: Lil' Scamp; Honeysuckle; Dance; Mah Boney Is Creakin'; Blue; Brown Girl; Clap Ye Hands.....William Grant Still

The outstanding works, from the point of view of originality, beauty of orchestration and vitality, were: first, Mr. Still's suite, which with its humor and charm, received a real ovation, directed to the composer who was in the audience; and second, Mr. Taylor's Portrait of a Lady. The other works, although containing considerable merit, notably the Country Pictures by Dr. Mason, seemed to the writer to be lacking in vitality and imagination.

### Atmospheric and Melodious

The Rogers Rhapsody Nocturne is pleasant music, atmospheric and rather melodious. Country Pictures is also of the pleasant easy-to-listen-to type of music. One felt a sense of assurance of utterance in the Mason work that was lacking in the Roy Harris Andantino. The Litanies of Women, five verses set to music in the modern manner, followed the vagueness of the text and left a negative effect. Miss Harvuot sang the melodic line simply and well.

Loeffler's little bagpipe number, a trio for oboe, viola and piano, has a plaintive charm and gentleness of manner that proved attractive, and the young artists did full justice to it. The



William Grant Still, Whose Suite, From the Black Belt, Had a Premiere Performance

Fantasie on a Western Folk Song is built on the cowboy song, Oh, Bury Me Not on the Lone Prairie. Mr. McKay is a graduate of the Eastman School of Music and is in the music department of the University of Washington. This fantasie seems to lack direction and vitality and is too long. Miss Daniels's music in Deep Forest is sincere writing, although lacking in effectiveness.

The third and fourth concerts will be reviewed in MUSICAL AMERICA for May 25.

### Glee Clubs Acclaimed

The glee clubs of six universities gave a concert in Strong Auditorium on the men's campus of the University of Rochester on the evening of April 29. This was the first of two events sponsored by the New York State Intercollegiate Glee Club Council. The clubs and their leaders taking part were those of the University of Buffalo, led by Jay Mark Ward; Colgate University, William H. Hoerner; Cornell University, Eric Dudley; University of Rochester, Theodore F. Fitch; Syracuse University, Earl Stout, and Union College, Elmer Tidmarsh.

Marshall Bartholomew of Yale, director of the National Intercollegiate Musical Council, conducted the combined clubs in the opening work. The several leaders conducted other items. The singing was of good quality, the music well chosen. The men had been effectively trained in gradation of tone, effective delivery of text and in ensemble. The audience was large and very cordial.



Bernard Rogers, Composer of Rhapsody Nocturne, Heard at a Rochester Festival Concert

On the evening of April 30, the clubs were heard in combination with the Rochester Civic Orchestra, on the latter's regular Sunday evening program in the Eastman Theatre. The orchestral numbers included Mendelssohn's Italian Symphony, Herbert's Irish Rhapsody, Liszt's Liebestraum, and Debussy's Petite Suite. The glee clubs sang a Netherlands folk song, a Bach work and Grieg's Land Sighting. The audience was again both large and enthusiastic.

## Combined Children's Choruses and Civic Orchestra Appear with Success

CHICAGO, May 5.—The annual festival program of the Civic Music Association was resumed after the lapse of a year with a concert given by the combined children's choruses of the association and the Civic Orchestra of Chicago, at Orchestra Hall on April 30.

The large chorus, recruited from choruses trained in the parks and playgrounds of the city by teachers of the Civic Music Association, sang delightfully in folk songs of various nations, which had been attractively orchestrated by Felix Borowski. Marx E. Oberndorfer made his first appearance as conductor of the children's choruses, having assumed the position on short notice upon the resignation of Mr. Borowski as superintendent of the association, scoring genuine success.

The concert was also of interest in marking the first appearance as orchestral conductors of four young musicians who have studied under Frederick Stock and Eric DeLamarter, in conjunction with the Civic Orchestra, for the past two seasons. Albert Goldberg displayed poise and certainty in a spirited performance of the Overture to The Marriage of Figaro. Adalbert Hugel was successful with Luigini's Aubade and Keller's Valse Caprice. Robert Whitney evidenced a sympathetic gift in Sibelius's Valse Triste, and Robert Sanders closed the program with a lively account of the Tambourin from Rameau's Dardanus, transcribed by Mr. DeLamarter. M. M.

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### HULL ARTISTS ACTIVE

#### Many Engagements Fulfilled by Musicians Under This Banner

Artists under the direction of Concert Management Vera Bull Hull have been fulfilling numerous engagements.

The Marianne Kneisel String Quartet played at the County Centre, White Plains, N. Y., on April 23. Irene Williams soprano, was soloist with the Orpheus Club of Cincinnati on April 18, and sang at a concert in Montclair, N. J., on Easter Sunday.

Mary Hopple, contralto, was engaged to sing in Verdi's Requiem with the Bridgeport Oratorio Society on April 25, and will be heard with the Apollo Club of Asbury Park on May

11. A Hartford engagement is for May 12 and 13 with the Little Theatre Opera Company. Earl Weatherford, tenor, and Foster Miller, bass-baritone, sang with the Hartford Oratorio Society on April 25. Other engagements for Mr. Weatherford were in Elizabeth and Montclair, N. J.

Louise Bavé, soprano, was to sing in Judas Maccabeus with the Louisville Choral Society on April 25, and to give a recital for the Woman's Club in the same city. Phyllis Kraeuter, 'cellist, will play for the Woman's Music Club of Columbus in December.

Mina Hager, mezzo-soprano, will next season appear under the banner of Concert Management Vera Bull Hull.



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### The New Ideal

THERE has been considerable interest in and appreciation of our President's expression, "the new deal," which has stimulated our people probably more than any other single thing in a long time. "The new deal" is to offer to many to whom it was previously denied an opportunity to progress, to go on to better things, to a broader and more useful sphere of activity.

In the arts this new deal has its part to play as well. It means a more popular appreciation, a more widely distributed understanding and enjoyment among those who have a love for the beautiful and the esthetic.

Thus in music, as in the other arts, we feel that Franklin D. Roosevelt's new deal becomes the new ideal, a new aim, toward which our artists should strive to gain the affection and the wholehearted support not, as has been the case in the past, of but a small percentage of our vast population, but of the greater part of it. The ideal is and must of necessity be a lofty one, one that shall take the listener, in the case of music, along on wings of song to heights hitherto unattained by him. For there must never be a movement on the part of the artist to lower his standard to appeal to that portion of every large public which prefers the sensational and the meretricious. The standard can never be too high. On this is based the new ideal; there must be no departure from it.

In the maintaining of this lofty goal, we must remember that art is not national, but international, despite the claims of chauvinists and other narrow minds. Wagner's superb music appeals as certainly to the inhabitants of the United States as it does to those who live in Sweden or in Spain. Our American artists have at last been recognized in virtually every department of musical activity except in composition, where their productions are still received more or less grudgingly. Let us be careful in our desire to advance the interests of our nationals not to make the mistake of placing them in positions greater than their gifts entitle them to. For it is only by proving to the world that they are as capable as foreign artists that anything lasting can be accomplished. The first rate foreign artist will always have a warm welcome in this country. No country has shown him more courtesy, or done him more honor. But the time seems to have passed when our own artists have to give way to second rate importations. The new ideal is an American ideal, one in tune with the spirit of the day, one that permits of generous and fair treatment for all who have achieved, who join hands to preserve the highest standard that can be conceived.

Toward that new ideal let us work with the same devotion as has our President so far, seizing the imagination and winning the loyalty of his constituents everywhere in these United States.

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## Personalities



Celebrities Appear as Other Celebrities at the Opera Ball.  
Mr. and Mrs. Jascha Heifetz in the Roles of Johann Strauss  
and the Marquise de la Tour Maubourg

**Thomas**—It is not generally known that John Charles Thomas, who joins the ranks of American artists at the Metropolitan Opera next season, made his first appearance on any stage as the Judge in Gilbert & Sullivan's Trial by Jury when a student at the Peabody Conservatory, Baltimore. On the day of the performance, when Mr. Thomas tried on the wig sent by the New York costumer, it was found to be so inferior that panic almost ensued. However, the sister of another member of the cast volunteered to make him a wig out of absorbent cotton. Mr. Thomas had such a success in the operetta that he carried the wig with him as a mascot on all his musical tours for many years.

**Supervia**—Included in the works which Conchita Supervia will sing during the engagement which she is now fulfilling at the Paris Opéra-Comique, is Franz Lehar's Frasquita, for which the composer will go to Paris in order to supervise the production. Mme. Supervia will make her London debut at Covent Garden in Rossini's L'Italiana in Algeria early in the summer.

**Woodin**—When released from his duties as Secretary of the Treasury, William H. Woodin spends much of his time in musical composition. His most recent work is a march for the New York Fire Department. Ex-Premier Herriot of France, on his recent visit to this country, presented Mr. Woodin with a copy of his Life of Beethoven.

**Jeritza**—For the first time in her career, Maria Jeritza is now engaged in making a motion picture. The title of the work, which is being filmed in Vienna, has not yet been disclosed but the picture will be made in both German and English. The latter version will be shown in America next season.

**MacDowell**—The guest of honor at a musicale and tea given recently at the Music School Settlement for the purpose of placing a silver tablet on the desk of the late Edward MacDowell, was the composer's widow. The desk has been the property of the school since 1907.

**Copeland**—In order to study native music, George Copeland is at present in Morocco, living in the desert as the guest of one of the prominent sheiks. Mr. Copeland will take part in the Chopin Festival in Majorca early in June, appearing as soloist with the Madrid Philharmonic.



# What They Read Twenty Years Ago

in MUSICAL AMERICA for May, 1913



In the Golden Age of Song at the Metropolitan Opera a Group of Stars Was en Route for Europe. Left to Right They Are, Standing, Jessie Abbott, Sister of Bessie Abbott; Edouard de Reszke; Bessie Abbott; Jean de Reszke; Fritz Scheff and Pol Plançon. Seated, Antonio Scotti, Giuseppe Cremonini, and William Thorner.

## Saul Among the Prophets

(Headline) SAYS "ART OF NOISE WILL REPLACE MUSIC"; Beethoven and Wagner Effete and Old-Fashioned According to Milanese Futurist.

1913

## As Rosina or Mimi?

(Headline) George Hamlin Substitutes for Mme. Sembrich.

1913

## Even Then!

Despite the fact that a new home for the Metropolitan Opera Company is contemplated, there is no present prospect that the Metropolitan Opera House will be torn down or sold.

1913

## And Now So Mild

Schönberg's Gurre-lieder, which recently caused an uproar in Vienna, will be given in Berlin for the first time on May 27.

1913

## How Permanently?

So gratified is Ernest Hutcheson with the significantly enthusiastic recognition accorded him wherever he has played in Germany this season that he has now decided to remain in Berlin permanently.

1913

## Extra Room at That!

When Mary Garden reports for duty at the Paris Opéra, her first assignment will be to take her Salomé costume out of her handbag and begin a series of appearances.

1913

## Phonetic?

There are various names for various forms of forgetfulness. The latest is "amusia," through which the victim forgets his music.

## Juvenile Invalids in Ann Arbor Hospital Have Orchestra

ANN ARBOR, May 5.—Juvenile patients in the South Department of the University of Michigan Hospital form an orchestra which rehearses every Saturday morning. This unique ensemble, numbering some thirty players from the ages of eight to seventeen, was organized through the interest of David Mattern, of the University School of Music and of the Hospital Social Service Department. It has aroused widespread interest.

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## ARTISTS ARE ENGAGED FOR SEASON IN UTICA

Membership Drive for Community Concerts Results in Arrangements for Next Year

UTICA, N. Y., May 5.—More than 1,300 members were recruited for the Community Concerts at the conclusion of the membership drive conducted here by Robert Ferguson, eastern field director, and sponsored by the B Sharp Musical Club under the direction of Mrs. Bessie Stewart Bannigan. Three concerts will be given next season as a result of the drive. The artists will be Guiomar Novaes, the Cleveland Orchestra and the Don Cossack Russian Male Chorus.

Percy Grainger played at Colgate University, in the Memorial Chapel, on April 5 under the auspices of the Colgate Concert and Lecture Association. He gave compositions of his own and works by Bach, Brahms and Chopin.

Under the baton of Charles G. Bartlett, the Rome, N. Y., Symphonic Orchestra presented the second concert of its series in the Rome Free Academy Auditorium. Charles T. Lanigan and Milton Williams were soloists.

Cantor Emanuel Hollander, of Temple Beth El, Utica, the Hamilton College Choir led by Paul A. Fancher, and Frank Clark, pianist, of Hamilton, appeared in a program of Russian music at the Hall of Commons, Hamilton College recently under the auspices of the Musical Art Society. E. K. B.

## Leonidas Verona Placed on Pension List of New York Philharmonic

Leonidas Verona, violist, has been placed on the pension list of the New York Philharmonic-Symphony Orchestra after completing, at the end of this season, his twenty-sixth year with the society. He was born in Piacenza, Italy, in 1864.

In addition to Mr. Verona nine former members are now receiving pensions. Leo Schulz, cellist, served for thirty years, and Henry Boewig, violinist and librarian, for forty-six. Louis Gatterdam and F. Lorenz Smith, violinists, Henry Thirstmann and Jacob Gerhardt, clarinetists, Morris Cherwin, bass player, Samuel Tilkin, trombonist, and Fred Geib, tuba player, have records of from seventeen to twenty-eight years.

The Orchestra Pension Fund, established in 1925, receives the receipts annually of two special concerts given for this cause.

## Boston Music Publishers Association Re-elects Officers

BOSTON, May 5.—Holding its annual meeting in the Copley-Plaza Hotel recently, the Boston Music Publishers Association re-elected the following officers: Charles H. White, president; Charles Homeyer, vice-president; Arthur C. Morse, secretary-treasurer. The nominating committee was made up of W. Deane Preston, Jr., Walter Jacobs and Harry Crosby. A membership drive was launched, and it was voted to reduce the dues from \$15 a year to \$10. The treasurer's report showed a substantial balance.

## Decade of Study Completed by Stamford Club

STAMFORD, CONN., May 5.—The MacDowell Club of this city celebrated its tenth anniversary recently with a diversified program. Mrs. James C. Bennett, founder and guiding spirit of the club, at whose home the concert took place, spoke briefly on the progress that had been made during its existence. The membership consists of children be-

tween the ages of eight and eighteen. The club has now completed its tenth year of continuous study in music appreciation.

## HOLD SUNRISE SERVICE

Ten Thousand Attend Ceremony at El Paso School Stadium

EL PASO, TEX., May 5.—Ten thousand persons attended the eleventh Easter Sunrise Service at the El Paso High School Stadium, directed by James A. Dick. They sang favorite music. Fort Bliss was represented by the Seventh Cavalry Band. Negro singers sang several items.

H. Arthur Brown, conductor of the El Paso Symphony Orchestra, which has grown in proficiency and in public esteem under his leadership, will move to the University of Louisville, Ky., in the fall. He came here three years ago to represent the Juilliard School of Music, New York. Mr. Brown's farewell violin concert at State College, N. M., where he has been teaching, was given on April 26.

The MacDowell Club program on April 11 was presented by the Men's Glee Club of the College of Mines under the direction of Mrs. Abbie Marguerite Durkee. Taking part were Robert Stevenson, violinist, assisted by Frank K. MacCallum, and the El Paso Chamber Music Society under the leadership of Roscoe P. Conkling.

G. B. C.

## Contest Is Held by Maryland Federation of Music Clubs

BALTIMORE, May 5.—The annual state contest for young artists and student musicians, sponsored by the Maryland Federation of Music Clubs, was held on April 1 at the Peabody Conservatory of Music. Winners were Letitia Shenk, Hagerstown; Douglas Biddison and Mary Lida Bowen, Baltimore. Mrs. Richard Harwood was chairman. Judges were John Charles Thomas, Luella Melius and Wilfried Klamroth of New York.

F. C. B.

## Proposes Sousa March for National Anthem of United States

WASHINGTON, May 5.—Representative Shallenberger, of Nebraska, has introduced in the House of Representatives a resolution to designate Sousa's march The Stars and Stripes Forever as the American national anthem. The resolution was referred to a committee. The Star Spangled Banner, while long regarded as the official national anthem, has never been adopted by Congress.

A. T. M.

## Southern Body Aims to Establish Music Credits in Colleges

WINTER PARK, Fla., May 5.—Harve Clemens, chairman of the faculty of the Conservatory of Music at Rollins College, has been appointed chairman of a committee of the National Association of Schools of Music to carry on research work with a view to establishing music credits in southern colleges.

Other members of the committee are: Ella S. Opperman, Florida State College for Women, Tallahassee; Henry W. Stopher, dean, Conservatory of Music, Louisiana State University, Baton Rouge; H. D. Lebaron, Alabama College, Montevallo; and C. G. Vardell, Salem College, Winston-Salem, N. C.

## President Accepts Dedication of Overture by Posty

President Roosevelt has accepted the dedication of the overture, The Spirit of America, composed by Charles F. Posty, a staff member of the musical library of Radio City.



# Enthusiasm Reigns at Cincinnati Festival

(Continued from page 3)

As already indicated, the performance owed its major success to the work of the chorus, which was one of the best balanced and most pliable bodies of singers heard at festivals in late years. The most notable improvement was in the tenor section.

## Soloists Are Admired

Soloists who gave outstanding performances were Margaret Matzenauer as Dalila, Kathryn Meisle as Micah and Herbert Gould as Manoa. Robert Steel sang the title role with artistic effect. Emily Roosevelt's clear soprano voice soared easily in airs which she gave in a musicianly manner. Ezio Pinza, who sang Harapha, was vocally quite equal to the occasion. Joseph Schenke sang well the role of the Messenger. Mr. Goossens served as accompanist for the recitatives of the soloists, playing a clavichord which had been placed on the conductor's stand.

## Mass Is Superbly Sung

The second night of the festival brought with it a truly magnificent performance of the Bach B Minor Mass, last heard at the festival of 1923. Again the chorus displayed its virtuoso calibre and again Mr. Goossens proved himself to be in the great tradition of festival conductors.



Grete Stueckgold Sang the Soprano Solos in Bach's B Minor Mass

The soloists of the evening were splendid. Richard Crooks, making his first festival appearance since 1927 sang superbly. At his hands the Benedictus was a flawless example of vocal art. Mme. Matzenauer, too, sang su-



Robert Steel Had the Title Role in Samson the First Night

perbly well. Grete Stueckgold, making her festival debut, was heard to excellent advantage with the purity of her tones and her artistry. Mr. Pinza found ample opportunity to display the beauty of his voice in the two airs for the bass.

The orchestra played magnificently. The solo instrumental passages for violin, trumpets, flute, oboes d'amour and horn were beautifully played by Henry Wohlgemuth, Louis Davidson, Herbert



Emily Roosevelt, Heard in Handel's Oratorio at the Opening Concert

Tiemeyer, Emil Heermann, Ary Van Leeuwen, Marcel Dandois, Arthur Gault and Max Hess.

Subsequent performances will be reviewed in the next issue of MUSICAL AMERICA.

## WASHINGTON HEARS "REMOTE CONTROL"

### Experiment With Wire Transmission Repeated—Controlled by Stokowski

WASHINGTON, May 5.—The most interesting and widely discussed musical event in Washington recently was not really a musical event at all, but an engineering feat. It was presented April 27 before the National Academy of Sciences in Constitution Hall and embodied a demonstration of telephonic transmission of orchestra music, with relation to auditory perspective. It was similar to the demonstration given in Philadelphia April 12, as reported in the last issue of MUSICAL AMERICA, but this time the orchestra was in Philadelphia and Leopold Stokowski in Washington, seated in a box at the back of the hall.

Auditorily, it was an excellent demonstration; visually, it was not so much of an achievement. The colors on the screen, the dull lighting and the vague pictures added nothing to the music. The program which was played in Philadelphia and heard in Washington included Bach's Toccata and Fugue, Beethoven's Fifth Symphony, Debussy's L'Après-midi d'un Faune and the Immolation Scene from Götterdämmerung. The first half of the program was demonstrated exaggeratedly, to show the possibilities of contrast and intensity, the toning down and toning up possible by use of the new telephonic devices.

Consequently the music suffered, and

so did the listeners' ears. At the intermission, Dr. Harvey Fletcher of the Bell Telephone Laboratories demonstrated the possibilities by simple examples, moving voices and instruments from side to side of the stage, explaining the use of electric filters.

### Voice Soars Above Orchestra

The second half of the program was more satisfactory, and in the Götterdämmerung, which Agnes Davis sang with the orchestra, the most important use of such transmission was proved advantageous—in the improvement of opera and broadcasts. Mr. Stokowski, at the dials, kept the voice well above the orchestra all the time, yet its quality was consistently fine, and the orchestra steadily audible.

When the program was over, the question in everyone's mind was: what for? And Stokowski explained the obvious advantages to him. The audience was impressed, but not convinced.

RUTH HOWELL

### Salzburg to Give Egyptian Helen with Revised Second Act

SALZBURG, April 29.—This year the Salzburg Festival will sponsor the premiere performance of a work for the first time since the institution of the festivals. At the suggestion of Clemens Krauss of the Vienna Opera, Richard Strauss has entirely revised the second act of Die Aegyptische Helena (The Egyptian Helen). The new version will be given at the Festival on Aug. 14 under the direction of Krauss. Viorica Ursuleac and Franz Voelker will sing the leading roles. The decorations will be designed by Alfred Roller.

G. DE C.

## CHICAGO SYMPHONY IN POPULAR WORKS

### Stock Asks for Public Support as Orchestra Brings Series to Close

CHICAGO, May 5.—The season's final concerts of the Chicago Symphony Orchestra, conducted by Frederick Stock on April 20 and 21, were devoted to a popular request program, on which votes had been received for several weeks. In the course of these concerts, Mr. Stock appealed for public support of his organization. The list chosen was as follows:

Prelude to Die Meistersinger.....Wagner  
Symphony No. 1 in C Minor.....Brahms  
Bolero.....Ravel  
Pines of Rome.....Respighi

With the threat of dissolution again hanging over the orchestra, the playing of this entire program took on an especial degree of fervency, a quality which immediately reacted on the unusually large audience.

Mr. Stock's reading of the Meistersinger Prelude was marked by a subtle flexibility which underscored the poetic passages yet deprived the work of none of its majesty. As for the Brahms, it was a performance nothing short of inspired, a reading of depth, nobility and, in the slow movement, wonderful tenderness. Mr. Stock has rarely surpassed this achievement.

### New Effects in Bolero

The masterly handling of a slowly accelerated tempo, together with certain telling rubati which other conductors seem to have overlooked, made the Ravel Bolero more than ordinarily exciting. The Pines of Rome, which

should rightly have been a climax to the program, sounded somewhat tawdry after a lapse of several seasons. The music curiously failed to make its usual effect, though the playing was exemplary.

Mr. Stock spoke feelingly of the precarious situation in which the Orchestral Association again finds itself, and urged the audience to sell at least 500 more main floor season tickets for the Thursday night concerts, to insure another season. He also outlined the plans of the Friends of Music for concerts at the Century of Progress, and solicited continued support of this organization.

ALBERT GOLDBERG

### Operatic Art Theatre to Give Performances in Chicago

CHICAGO, May 5.—The Operatic Art Theatre, Edoardo Sacerdote, director, will give the fourth of a regular series of operatic performances to be continued during the season, on Sunday, May 14, in the Chicago Woman's Club Theatre.

The fourth act of Rigoletto, the third act of Carmen, the fourth act of Aida and the second act of La Bohème will be sung with the following soloists: Martha Blacker, soprano; Roberto Moramarco, tenor; William Phillips, baritone; Bertha Walman, mezzo-soprano; George Weber, baritone; Jenny Podolsky, soprano; Irma Gramlich, contralto; Olga Liby, soprano; Federik Mueller, tenor; James Mitchell, baritone; Helen Bartush, contralto; Beatrice Brooke, soprano; John Read, bass; John Calder and Philip Marzula, baritones.

M. M.



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# Late-Season Concerts Heard by Large Audiences

**New York Auditoriums Still the Scenes of Interesting Musical Events—Ruth St. Denis Revives Dances of Her Debut Performance—Desoff Choirs Give Unique Programs—Beethoven Association Ends Year**

USUALLY, the middle of April finds the concert season in New York pretty much at a standstill, but this year there remain a number of interesting concerts to chronicle. A list of original works by Charles Haubiel drew a large audience. The Beethoven Association's last program was a gala affair, a benefit for unemployed musicians, in which a score or so of distinguished artists participated.

## Evelyn Levittan, Pianist

Evelyn Levittan, pianist, was heard in a well-arranged program of classic and modern pieces in the Barbizon Plaza on the afternoon of April 23.

Miss Levittan played with taste and understanding the C Major Fantasia of Schubert, two Brahms Intermezzi, a group by Chopin and works by Turina, Debussy and Liszt.

## Ruth St. Denis Returns

Celebrating the twenty-seventh anniversary of her New York debut, Ruth St. Denis gave a dance recital in the Mansfield Theatre on the evening of April 23, assisted by an ensemble.

Miss St. Denis repeated several of the dances of her first program and wore costumes that were exact replicas of her original ones. There were seven solo appearances and two ensembles at the close of each half of the program in which Harry Losee assisted.

Only superlatives can be used in describing the art of Miss St. Denis. Every gesture is the perfection of grace and the choreography obviously has not only definite study of the dance, but also the art and above all, the philosophy of the East. If any of the solos was more interesting than others, that with the black and gold sari was probably the one. It had to be repeated. The ensembles were beautifully costumed and executed with a smoothness rarely seen on the stage. There was a program on the evening of April 30. Matinees were given on April 25 and 29, the latter added in response to demand. Alexander Alexay was the musical director.

## Charles Haubiel's Compositions Heard

A recital of the compositions of Charles Haubiel was given in the Barbizon Plaza on the evening of April 24, before a large



Charles Haubiel Gave a Concert of His Own Works, Assisted by Prominent Artists

audience composed of many of his confreres and a distinguished array of musicians and music-lovers.

Works for two pianos, notably played by Percy Grainger and the composer, opened and closed the program, the Suite Pascale in the lead, the Vox Cathedralis, Chorale, Variations and Fugue, concluding. Cryptics, for bassoon and piano, was played by Angel Del Busto with the composer at the piano. Three sea songs, Sea Gulls, Fog and Sea Wind, and three entitled Enchantment were sung with great artistry by Nevada Van der Veer.

Duoforms, for trio, played by Ottokar Cadek, violinist, Charles Krane, 'cellist, and Mr. Haubiel, and Pastoral for oboe and bassoon, played by Carlos Mullendix and Mr. Del Busto completed the interesting list.

Mr. Haubiel's music is of the school known as "modern," with many moments of dissonance, and a feeling for impressionism. It reveals great erudition and seriousness of purpose. The interested audience gave cordial applause.

## The Woodside in Historical Program

Freda Woodside, soprano; and James Woodside, baritone, were heard in the second of a series of historical song recitals in the Salon de Musique of the Barbizon Plaza on the evening of April 24, with Howard Kubik at the piano.

The program was of wide range, from Sumer Is Icumen In, dated 1226, down to a duet from Iolanthe, dated 1882. The intervening works were carefully chosen with an eye to contrast and also to giving a cross-section of the growth of song in England.

Both Mr. and Mrs. Woodside sang their numbers with charm and definite understanding, and the duets were also well done.

## Desoff Choirs Give Novelties

The Desoff Choirs which include the Adesdi Chorus of women's voices and the A Cappella Choir of mixed voices, were heard in one of Margaret Desoff's unique programs in the Town Hall on the evening of April 26. Frank Widdis was the accompanist.

New to America were Wachterlied by Sem Dresden, and Sonatine Chorale by Daniel Ruyneman, and a world premiere was Rain by A. Lehman Engel, all sung a cappella. These were presented by the combined choruses and all made good impressions. The program opened with songs by Brahms for women's voices with accompaniment of harp and two horns, which proved novelties and were, perhaps the best sung works on the program. Bach's motet, Jesu, Meine Freude, a work

of terrific difficulty, was not so happily accomplished.

New also were three songs by Joaquin Nin with piano accompaniment, which were less rewarding. Howard Brockway's Kentucky Mountain Songs, from his Lonesome Tunes, by the combined choruses, closed the program, their unique appeal being appreciated by the audience.

## Catholic Young Women's Club Choristers

The Catholic Young Women's Club Choristers, Rev. J. I. Rostagno, conductor, gave a concert in the Hotel Roosevelt on the evening of April 28, with Rev. John J. Hartnett as guest soloist.

Father Hartnett opened the program with a group of songs accompanied by Enrico Barraja, then the Choristers were heard in a group by West and Orlando Lasso and a Finnish folk song. Helen M. de Sessa accompanied this group. Father Hartnett then sang a group of Irish songs and the program closed with a group by the Choristers.

## Concert-Exhibit of Modern Jewish Music

A concert-exhibit of modern Jewish music was given in the Kaufman Auditorium under the auspices of the Society for Higher Yiddish Education on the evening of April 29.

Those taking part included Minna Ysaeva, soprano; Joseph Schlisky, tenor; George Kast and Theodore Katz, violinists; Frank Clawson, violist; Youri Bilstein, 'cellist; Ralph McLean, clarinetist; and Esther Elkin, Nadia Reisenberg, and Bella Shumiatcher, pianists.

Composers represented on the program were Michael Gnesin, A. W. Binder, Lazar S. Weiner, Alexander Weprik, Lazare Saminsky, Alexander Krein, Salomo Rosowsky, Joel Engel, Moshe Milner, Joseph Achron and Mitya Stillman.

## Madrigal Singers Give Concert

The Madrigal Singers, Marion McKeon and Helen Jocelyn, sopranos; Sybil Carey, contralto; Howard Haswell, tenor; Richard Tweedy, baritone, and William Avery, bass, were heard in a concert of old English music at the Barbizon on the afternoon of April 30. Under the leadership of Mr. Tweedy, the organization gave excellent performances of the delightful music with which the English Singers have familiarized us in the past. The tone-balance of the organization was admirable throughout the program and the music was given in fine style to the satisfaction of an interested audience.

## Joachim Ensemble Plays

The Joachim Ensemble, Elfrieda Bos, violinist; Miriam Rose Fishbein, flutist; Lucette Meillard, violist; Genieve Hughel Lewis, 'cellist, and Blanche Joachim, pianist, with Milton Roth, violinist, as assisting artist, gave a concert in the auditorium of the College of the City of New York at Twenty-third Street and Lexington Avenue on the evening of April 30.

The program included works for various combinations of instruments, by Mozart, Beethoven, Vivaldi and Grétry-Mottl. Mr. Roth played the solo part of Vivaldi's A Minor Concerto with string accompaniment.

## Ivan Ivantzoff Heard in Recital

Ivan Ivantzoff, tenor, gave a program of unusually well-chosen numbers at the McDowell Club on the evening of April 30, with Jacques Pintell at the piano.

The first group contained two songs by Haydn, also Una Furtiva Lagrima from L'Elisir d'Amore and Rossini's Tarantella. Then came a group of German works, ending with the Prize Song from Die Meistersinger. After an intermission there were a group of Debussy songs and one in Russian by Tchaikovsky, Balakireff and Moussorgsky.

Mr. Ivantzoff was in excellent voice, and was heartily applauded by an enthu-

siastic audience. His Russian songs were especially appreciated.

## Gala Benefit Concert by Beethoven Association

For the benefit of the Musicians Emergency Aid, the Beethoven Association generously donated its final concert of the season at Town Hall on Sunday evening, April 30.

Harold Bauer, opening the evening with a witty speech telling of the concert's plan, was received with an ovation. Hans von Bülow's rather early-Wagnerian setting of some lines from a book of social etiquette by an Emily Post of a former day (the days when von Bülow toured this country) entitled, If Order is Heaven's First Law was sung with truly pompous delivery by Richard Bonelli, who made its stilted phrases telling, accompanied by Mr. Bauer at the piano.

Ossip Gabrilowitsch, Albert Spalding, Albert Stoessel and Horace Britt played Mozart's Quartet in G Minor entrancingly, followed by Giovanni Martinelli in the Prize Song from Die Meistersinger, accompanied by Walter Damrosch at the piano. The popular Italian tenor proved not only that he can sing this music effectively, but that he can sing it in German, which he did.

After appearing as pianist the ever versatile Mr. Damrosch changed to the role of announcer, and while Mr. Bauer played the Battle of Trenton Sonata by the early American composer, James Hewitt, Mr. Damrosch read to an amused audience the composer's own descriptive comments as printed in the score. To say that these gave occasion for mirth is to put it mildly.

Lucrezia Bori, a vision of loveliness, sang the Liszt Oh, quand je dors, accompanied by Carlos Salzedo on the harp. And then Mr. Salzedo showed his versatility by moving over to the piano and accompanying the Sextet from Lucia sung by Aida Doninelli, Sophie Braslau, Mr. Martinelli, Marek Windheim, Mr. Bonelli and Adamo Didur.

To close the program Saint-Saëns's Carnival des Animaux was given under Mr. Damrosch's baton, notably for the artists who took part in it. The pianists were a galaxy of stars, some at grand pianos, some at uprights, some changing around from one to the other. They included Messrs. Gabrilowitsch and Bauer, Ethel Cave-Cole, Carl Friedberg, Ernest Hutcheson, Josef and Rosina Lhevinne, Lee Pattison and Ernest Schelling. The violinists were Mr. Spalding and the Messrs. Cadek, Gordon, Harmati, Kraeuter, Persinger, Piastro and Silverman, the violas Mr. Stoessel and Messrs. Kornstein, Kortschak and Robyn. Mr. Britt headed the 'cellos, with Messrs. Benditzky, Durieux and Russell. The Philharmonic's first bass, An-

(Continued on page 32)

## SONGS OF Grace Leadenham AUSTIN

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## Season of Philadelphia Orchestra Concluded with Special Programs

### Smallens Conducts Annual Concert—Mendelssohn Choir and Rose Bampton Take Part in Brahms Commemoration—Music for Young People

PHILADELPHIA, May 5.—The final weeks of the Philadelphia Orchestra season were marked by the second request program, the annual program under the baton of Alexander Smallens, and a special program in commemoration of the Brahms centenary.

Mr. Smallens gave two works on Saturday evening, April 15, and Monday afternoon, April 17 (this taking the place of the Good Friday concert) as follows:

Ein Heldenleben.....Strauss  
Symphony No. 2, in D.....Sibelius

Vigor and an epic quality characterized the Strauss "hero" as Mr. Smallens presented him. It proved a very powerful and convincing interpretation. The conductor also added to the cycle of Sibelius which has been an unorganized but definite feature of the local season. Mr. Smallens paid great attention to architectural details, and the result was unusual clarity in a difficult work.

For the final request program, Leopold Stokowski conducting, on April 21, 22 and 24, the arrangement was:

Symphony No. 5 in C Minor.....Beethoven  
Symphony No. 6 in B Minor.....Tchaikovsky

There is little to say concerning this sample of Philadelphia's musical taste, as evidenced in a plebiscite. Both works have, in their time, figured at the head of popular polls, though this year they were exceeded in votes by the Franck Symphony and Brahms's First. For many years Tchaikovsky's Pathétique was the invariable winner, until Mr. Stokowski put it under a ban, when the Franck took its place as a favorite.

The Brahms memorial program on April 28 and 29, not wholly Brahms but containing some rather unusual features, ended the season. The Mendelssohn Club, Bruce Carey, conductor, took part; and Rose Bampton, contralto, was the soloist. The arrangement was:

A Song of Destiny.....Brahms  
Mendelssohn Club  
Variations on a Theme of Haydn,  
Chorale St. Antoni.....Brahms  
A Fragment of Goethe's Rhapsodie, Harzeise  
im Winter, for Contralto Solo, Men's  
Voices and Orchestra.....Brahms  
Miss Bampton; Mendelssohn Club,  
Excerpts from Die Walküre: Siegmund and  
Sieglinde; Ride of the Valkyries; Wotan's  
Farewell; Magic Fire Music.....Wagner

The co-operation of the Mendelssohn Club was splendidly sufficient in the Song of Destiny, and Miss Bampton sang with very effective artistry in the setting of the Goethe Rhapsody. The orchestra was at its best throughout the long program, a feature of which was the paraphrased score of Wagner.

The second Concert for Youth (from the ages of thirteen to twenty-five) on April 20, drew, like its predecessors, an audience of young enthusiasts that filled the Academy. The program:

Prelude to Die Meistersinger.....Wagner  
Overture, Russian Easter.....Rimsky-Korsakoff  
Three Units.....Brooks  
Bolero.....Ravel

But Mr. Stokowski did not stop at these. Among additional works were the third movement of the Pathétique Symphony and a Balinese tone poem by Henry Eichheim, who has used themes of the Island of Bali and utilized several of the native instruments, mainly of the gong and tamtam varieties in a very interesting composition.

There will be seven Concerts for Youth next season.

The orchestra concluded its season's proceedings on Sunday evening, April 30, with an invitation concert to subscribers, featuring the new wire transmission developed in co-operation with the Bell Telephone Laboratories.

W. R. MURPHY

### Robert Delaney Wins Pulitzer Scholarship in Music

Among the numerous awards made by the Pulitzer Foundation, that for the most talented and deserving music student in America was awarded last week to Robert Delaney of the Santa Barbara School, Carpinteria, Cal. The prize is \$1,500 for travel and study in Europe.

### Mme. Ilse Rodzinski Scores in Concert of Quartet in Los Angeles



Kobey-Rembrandt  
Mme. Ilse Rodzinski, Pianist, Recently Heard  
in an Ensemble Program

LOS ANGELES, May 5.—Mme. Ilse Rodzinski, pianist, and wife of Dr. Artur Rodzinski, conductor of the Los Angeles Philharmonic Orchestra for four years, recently made her first major appearance since taking up residence in this city. She scored an outstanding success in a concert given by the Bartlett-Frankel String Quartet, playing in Ernest Bloch's Piano Quintet in a manner that revealed artistry of a high order and a rare understanding of the possibilities of an ensemble performance.

### ARTISTS GIVE MUSICALE

#### Anna Hamlin and Floyd Townsley Heard in Program of Songs

An informal musicale was given on April 27 by Anna Hamlin, soprano, and Floyd Townsley, tenor, with Celius Dougherty at the piano at the studio of Mrs. Edith Rathbone before an invited audience, including many prominent musicians and music lovers.

The singers were heard to advantage in a duet from Fidelio, three lovely Schumann duets, the little song, but remarkably beautiful, duet from Tchaikovsky's Romeo and Juliet, in which he employs the superb, emotional melody so important in his Fantasy Overture of the same name, the duet from Act I of Smetana's Bartered Bride and excerpts from Dvorak's Der Dick-schädel.

There was fine precision in their ensemble, indicating that these singers had prepared their duets with great care. Miss Hamlin revealed her artistic gifts in songs by Schubert and Marx, Aubert, Lalo and a Cecil Sharp folk song arrangement adding a Neapolitan folk song arranged by Giannini as an encore. Mr. Townsley's solos included Schumann and Brahms lieder, and songs by Duparc, Rachmaninoff, Elgar and Schneider, for which he won marked favor and was encored. Mr. Dougherty played the accompaniments ably.

W.

At a recent sale of the music library of Vincent d'Indy, the highest price was brought by a page of the original manuscript of Beethoven's Egmont, which sold for 9,000 francs. A complete list of the works of Rameau sold for 8,900 francs.

## ORATORIO SOCIETY GIVES BACH MASS

### Stoessel Leads Splendid Performance for Seventh Time

For the seventh time Albert Stoessel performed with the Oratorio Society of New York at Carnegie Hall on the evening of May 2 Bach's Mass in B Minor in its entirety and achieved in so doing a superb performance of this towering masterpiece. We are happy to record that the hall was filled to capacity. Bach in New York today is as popular as Handel, which is, indeed, good news, and an indication of our growing musicality.

The chorus sang better than we have heard it in many a day, with excellent intonation and beauty and fullness of tone. If there are those who still need to be converted to this work, let them hear the Oratorio Society sing the Et Incarnatus Est and the Crucifixus. There is no music in the entire literature like it, very little of Bach even that compares with it, for depth of emotion and poignancy of expressive-

ness. Mr. Stoessel's orchestra did its part nobly, as did his soloists, Louise Lerch making the most of the limited opportunities which the work affords the solo soprano, scoring in the difficult Laudamus te; Rose Bampton winning great favor in her duet with Miss Lerch and in the Qui sedes, and Agnus Dei. The latter was one of the most beautifully sung performances of this aria we have ever heard. To the Benedictus Dan Gridley, tenor, gave true and eloquent expression, singing with ease and taste. Mr. Baer's Et in Spiritum Sanctum was a finely proportioned interpretation, vocally and musically.

#### Innovation in Bass Solo

This year Mr. Stoessel made an innovation in having the perplexing Quoniam sung by a group instead of by one singer and retouched the instrumentation following the precedent of R. Vaughan Williams and the late Dr. J. Fred Wolle. The result was entirely successful. Mr. Baer was assisted in this aria by Julius Huehn, Harold Boggess, George Newton, Floyd Worthington, Wilmot F. Pratt, Harry Tietjen and Herbert Levine.

Charles Lichter, concertmaster, played his solo excellently. The other instrumentalists, who had solo parts and did them ably, were Cornelius van Vliet, 'cello, Georges Barrère, flute, Bruno Labate and Philip Kirchner, oboes, Bruno Jaenicke, horn, and Harry Glantz, trumpet. Alfred M. Greenfield and Hugh Porter were at the cembalo and organ respectively, both efficient aids, as was Mr. Greenfield's New York University Glee Club.

A.

#### Large Audiences Hear Chamber Concerts Given by Curtis Students

PHILADELPHIA, May 5.—Large audiences have been drawn to the series of five chamber music concerts given by students of the Curtis Institute of Music under the artistic direction of Dr. Louis Bailly in the Museum of Art. Attendance at the final program reached a figure of 3,500; and the total attendance for the series was 13,067.

Programs had exceptional variety, consisting of works by Mozart, Beethoven, Chausson, Jannequin, Bach, Schumann, Vivaldi, Brahms, Rameau, Martini, Salzedo, Debussy, Chopin, Dohnanyi, Granados, Costeley, Wolf, Moussorgsky, Verdi, Sinding and others.

## LOUIS PERSINGER WILL SPEND THE SUMMER IN MAINE

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## WORCESTER CHORAL GROUPS ACCLAIMED

### Men and Women Singers Appear in Programs Which Arouse Enthusiasm

WORCESTER, May 5.—The thirteenth anniversary concert of the Mendelssohn Singers drew 1,100 persons to Mechanics Hall on April 27. The fifty Worcester men were assisted by the Beethoven Glee Club of South Manchester, Conn., with seventy-five voices. Arvid C. Anderson of Worcester and Helge E. Pearson of South Manchester alternated in conducting the combined choirs and individual glee club groups. Alice Erickson, violinist, and Albert Pearson, baritone, were received warmly. Oscar Gustafson, Burdette Hawley and Albert Erickson were accompanists.

The program was dedicated to the memory of the late J. Fritz Hartz, founder of the Mendelssohn unit, and the work of the Worcester singers reflected his untiring efforts and those of his pupil, Mr. Anderson. A portion of the proceeds of the concert will be devoted to a fund for Christmas charities in memory of Mr. Hartz.

The Music Students' Club celebrated its forty-third anniversary on April 20, with an Open Day program for members and guests, at the Bancroft School music room. Mrs. William H. Sawyer is president of the club. Frances Omar Weeks was hostess.

The choral class of the Worcester Woman's Club, Frederic Ware Bailey, director, presented its annual musicale in Tuckerman Hall on April 26. Soloists were Helen Yngve Gibson, contralto; Florence H. Persson, soprano; and Ivar Nelson, violinist. Mrs. Stanley McCaslin accompanied; Mrs. Waldo S. Martin and Mrs. Harrison G. Taylor assisted at the reed organ and chimes.

### Glee Clubs in Joint Concert

The glee clubs of the Bancroft School and of Worcester Polytechnic Institute were heard in a joint program on April 29 arranged by Frances Omar Weeks and Clifford F. Green, the respective directors.

Trial by Jury and Cox and Box were chosen by Union Church Choir as this year's Gilbert and Sullivan revivals, the performances on May 2 and 3 being (as usual) under the musical direction of J. Vernon Butler, with Mrs. Oscar P. Tabor, Jr., in charge of the stage. Jolly and clever characterizations prevailed.

The Glee Club of the State Teachers' College gave its annual concert on April 28, under the direction of Grace A. Kendrick. Harry D. Newcombe, baritone, was the guest soloist. After a miscellaneous choral program, members of the club presented Hänsel and Gretel.

JOHN F. KYES

## Symphony Orchestra of Kalamazoo Invited to Appear at World's Fair

KALAMAZOO, MICH., May 5.—In response to an invitation received from Frederick Stock, conductor of the Chicago Symphony Orchestra, who is to be in charge of music at the Century of Progress Exposition at Chi-



Mrs. Harry M. Snow, Founder and President of the Kalamazoo Symphony

cago, the Kalamazoo Symphony Orchestra will appear at the exposition concerts. Conducted by David Mattern, the Kalamazoo Symphony ended on April 9 a season which was remarkably successful, both from an artistic standpoint and in regard to financial details.

The orchestra, founded in 1921 by Mrs. Harry M. Snow, progressed through its twelfth series with an enthusiasm that was a certain augury of continued progress in the future. Attendance at the concerts averaged 2,000; and the season was brought to a conclusion without a deficit, in spite of the fact that two of the city's three banks are closed.

This unique accomplishment must be credited largely to the splendid spirit of service shown on the part of all concerned. "No matter what the conditions, we shall continue as best we can" has been a prevailing sentiment, expressed in deeds as well as in words. Reduction of the budget was found to be necessary, and practical aid was forthcoming from the Women's Committee of 200 members. A drive for tickets was organized by this committee in the autumn of 1932, with musicales and luncheons given before four of the concerts to stimulate interest.

### Reminding Ticket Holders

Then, during the season, every ticket holder was reminded, by a telephone call from a committee member, of the concert next to be heard.

The Junior Auxiliary also did its



David Mattern, Conductor of the Orchestra Which Has a Unique Record

share nobly. Made up of members of the younger social groups, the junior body held its own series of meetings and programs to further the orchestra's interests and assisted in various other ways.

The Junior Symphony of forty members had a place on one of the regular symphony programs, thus demonstrating its own achievement and stirring interest in serious study among other young musicians. Led by Hendrik Buytendorp, the players who compose the Junior Symphony have a creditable record of their own.

In April a gala event was the program given by Eric DeLamarter and the Chicago Civic Orchestra for the benefit of the Kalamazoo organization. Earlier in the season Mr. DeLamarter appeared with the local forces as guest conductor, giving Mozart's Symphony in G Minor, his own orchestration of the Suite from Rameau's Dardanus and other works.

### A Comprehensive List

Compositions heard at the final concert under Mr. Mattern were Goldmark's Rustic Wedding Symphony, Elgar's Pomp and Circumstance and the 1812 Overture of Tchaikovsky. Soloists on this occasion were Mischa Livshutz, violinist, playing Sarasate's Carmen Fantaisie, and Vincent Fanelli, harpist, whose contribution was Ravel's Introduction and Allegro.

Officers of the orchestra are: Mrs. Harry M. Snow, president; Harry B. Parker, vice-president; Mrs. M. J. Sherwood, secretary; Hugh M. Ackley, treasurer, and Charles Wilbur, librarian. Mrs. Alfred E. Curtenius heads the Finance Committee. The Women's Committee is headed by Mrs. Robert Krudener. Betty Tyler is president of the Junior Auxiliary Women's Committee.

## NATIVE COMPOSERS HONORED IN OMAHA

### Cadman Gives Address and Plays Own Works—Many Programs Presented

OMAHA, NEB., May 5.—Especially interesting among recent concerts have been two composers' programs presented by the Society of Liberal Arts at Joslyn Memorial Auditorium. Charles Wakefield Cadman appeared on April 28, giving a short address, Musical Straws in the Wind, and playing two groups of his piano compositions. In a performance of his Sonata in G for piano and violin, Mr. Cadman had the co-operation of Madge West.

The previous concert of this kind, given on April 21, consisted of works by Cecil Wells Berryman, Omaha composer and pianist. He was assisted by Louise Shaddock Zabriskie, organist; Louise Schnauber Davis, Mrs. Ernest Burt and James Peterson, violinists; Flora Shubert Summers, violist; Bettie Zabriskie, 'cellist; Mrs. Carl Seashore, soprano, and a male chorus accompanied by Albert Sand.

Sunday programs at the Memorial have brought appearances of Martin Bush and Louise Shaddock Zabriskie, organists; Helen Williams, Louise Schnauber Davis and James Peterson, violinists; Charlotte Byers, soprano, and Elizabeth Savell, pianist, with Marie Byars Chapman and Flora Sears Nelson as accompanists.

### Presented by Young Artists

On April 2 and 23 Young Artists presented Carriebeth McGill, Barbara Hobbs and Beth Campbell, violinists; Helen Zabriskie, violist; James Steele, 'cellist; Ralph Clayton, tenor; Faye Triem Carter, soprano; Roberta McGill, Lenora Wilson, James Beck Wolfe, Ray Nelson, Hope Yates and June La Verne Smith, pianists.

Concluding its year's work, the Matinee Musical honored Omaha composers—Mrs. Fred Haas, James Peterson, Alice and Cecil Berryman and Nellie Shorthill Bradshaw. An outstanding event of this period was a joint recital by Bettie Zabriskie, 'cellist, and Herbert Schmidt, pianist.

Mrs. W. Dale Clark has been elected president of the Fortnightly Musical Club, succeeding Mrs. George Tunison.

EDITH LOUISE WAGONER

### Dorothy Bowen Fulfills Concert Engagements

Engagements fulfilled this season by Dorothy Bowen, soprano, have included a concert in Birmingham, Pa., a second appearance at Columbia University, and appearances with the Schenectady Choral Society, at Vassar College and with the Troy Vocal Society in Troy, N. Y. Prior to singing at festivals in the Middle West, Miss Bowen was also heard at Kingston, N. Y., on April 6, and at Lindsborg, Kan., on April 9.

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## DETROIT SYMPHONY PROGRAMS ASSURED

### Confidence in Plans for Future Expressed at Meeting of Society

DETROIT, May 5.—Additional assurance that the Detroit Symphony Orchestra will continue its concerts next season was given by Murray G. Paterson, manager, and Mrs. John S. Newberry, president of the Detroit Symphony Society, at the annual meeting of the Women's Association for the Detroit Symphony Orchestra on April 21.

"Present plans are for a twenty-one weeks season from November, 1933, to March, 1934, although the budget figures are not completed and contracts have not been signed," Mr. Paterson said.

"The Detroit Symphony Orchestra will play in this hall (Orchestra Hall) all next winter," Mrs. Newberry stated.

Mrs. S. Homer Ferguson was elected president of the association for the coming year. The other new officers are: Mrs. Sidney D. Waldron, Mrs. Leo M. Butzel, Agnes Savage and Mrs. Harriet Story MacFarlane, vice-presidents; Mrs. Francis H. Phelps, recording secretary; Mrs. Henry E. Bodman, corresponding secretary; and Mrs. Frank W. Coolidge, treasurer.

After the business meeting a musical program was given by Helen Van Loon, soprano, accompanied by Mrs. Samuel C. Mumford, the retiring president, and the American Little Symphony, Valbert Coffey conducting. Mrs. Lois Johnston Chapman was chairman of the program committee.

#### Gabrilowitsch and Quartet

Ossip Gabrilowitsch and the Detroit String Quartet gave one of the season's outstanding concerts on April 20 in the Women's City Club. Brahms's Sonata for piano and 'cello in E Minor, Beethoven's Kreutzer Sonata for piano and violin, and the Franck Quintet for strings and piano made up the program, which was heard with rapt attention. Members of the quartet are Ilya Schkolnik, William Grafing King, Valbert Coffey, and Georges Miquelle.

The American Little Symphony, Valbert Coffey conducting, was heard in

the third of its four concerts at the Detroit Institute of Arts on April 18. Making his first public appearance here as a soloist, Otis Igleman, concertmaster, scored a pronounced success in Viotti's Concerto in A Minor. The orchestra played compositions by Fauré, Debussy, de Falla, Granados, Albeniz and Luigini.

The new officers of The Bohemians, musicians club, are: Bendetsen Netzorg, president; Cameron McLenn and Henri Matheys, vice-presidents; Marcus Kellerman, secretary, and Edward B. Manville, treasurer. The board of governors consists of Valbert Coffey, Georges Miquelle, George Gukanti and Francis Mayhew. HERMAN WISE

#### H. Arthur Brown to Represent Juilliard in Louisville

H. Arthur Brown, who has conducted the El Paso Symphony Orchestra for three years, has been appointed representative of the Juilliard School of Music in Louisville, Ky. Mr. Brown's work will be in connection with the University of Louisville, where a department of music was organized last season under the direction of Jacques Jolas, also a Juilliard representative.

Mr. Jolas will continue to act as director of the University School of Music. Mr. Brown will direct his attention to the development of a symphony orchestra in that city or in the surrounding territory, and will assist Mr. Jolas in general work.

#### Nelson Eddy Welcomed in Lowell

LOWELL, MASS., May 5.—The Lowell Community Concert Association's series for the season was brought to a close on April 18 with a recital by Nelson Eddy. A large audience welcomed the baritone with enthusiasm, and listened with close attention to his artistic presentation of a program that demanded a wide range of interpretation.

Mr. Eddy was uniformly successful throughout, singing works by Mozart, Massenet, Brahms, Jacques Wolfie, Guion, Hugo Wolf, Moussorgsky, Rimsky-Korsakoff and other composers. Theodore Paxson was the admirable assisting artist, playing piano solos and the accompaniments.

### Presents Young Artists



Lillian B. Barth, Who Manages the Current Series of Artist Recitals at the Barbizon

Fifty concerts at the Barbizon Hotel during the season just now closing have, according to the size and enthusiasm of the audiences, proved the soundness of an idea carried out by Lillian B. Barth, in co-operation with the hotel. These concerts, which have been given every Sunday evening and Tuesday afternoon, have brought sixty-five artists before the public, giving them an opportunity for a New York appearance without the usual expenses incurred in such ventures.

The events have grown steadily in popularity, according to Mrs. Barth, and the artists have benefited greatly from their appearances. The series is a development of the Young American Artist Series which was begun about four years ago. Artists of all types have appeared, vocalists, instrumentalists, dancers and ensembles.

### SUMMER SCHOOL WILL BE HELD IN CLEVELAND

Institute to Open Vacation Sessions in June—Faculty Members Heard in Recitals

CLEVELAND, May 5.—The Cleveland Institute of Music will hold its annual summer school from June 19 to July 29 with Beryl Rubinstein as director.

Music by Fauré was played by the Cleveland Institute of Music String Quartet, made up of Maurice Hewitt, Margaret Wright Randall, Homer Schmitt and Edward Buck, at the monthly faculty recital on April 5. Denoe Leedy of the piano faculty assisted. A program of works by Brahms was given on April 12 by the Cleveland Trio, Beryl Rubinstein, pianist, Josef Fuchs, violinist, and Victor de Gomez, 'cellist.

Taking part in the monthly adult students' recital on April 14 were Eleanor Evans, Frances Buxton, Jeanne Meagher, Marian Matousek, Jewel Wicks and Saul Henkin. They performed works by Bach, Beethoven, Schumann, Pugnani and Eccles.

Herbert Elwell, head of the composition department and music critic for the Plain Dealer, was to speak on Mozart—Pianist, Chamber Musician and Opera Composer in the comparative arts course on April 21. On the same day came the third artist diploma recital by Ethel de Gomez, pupil of Mr. Rubinstein.

## VAGABOND KING IS SUNG IN ROCHESTER

### Civic Opera Company Gives Three Performances with Emphatic Success

ROCHESTER, May 5.—The Rochester Civic Music Association presented the Rochester Civic Opera Company in Rudolph Friml's The Vagabond King on April 20, 21 and 22, in the Eastman Theatre. The Rochester Civic Orchestra played the orchestral score, with Guy Frazer Harrison and Paul White conducting. The theatre was well filled for all performances, and much enthusiasm was shown.

The production was excellent in every way—with good singing by the principals, a well trained chorus and good dancing. It was all well speeded up. There were no slow moments. Staging and costumes were good also.

Paul Keast was guest artist in the title role, Dorothy Drakeley playing opposite as Katherine de Vaucelles. The cast included Olivia Martin, Virginia McCay, Lillian Moore, Mrs. Raymond N. Ball, Marion Tefft, Harry Windholz, Harris Mitchell, Harold Kolb, Kenneth Knapp, Jerry Brown, John Borelli, Cameron Switzer, Walter Folmer, Sherman Judd, Fidelis J. Hoff, Walter Byrne, Martin Vogt, Hugh Jack and Robert Doodson. There were fourteen in the dance ensemble and forty-six in the chorus.

#### Graduating Students Heard

The graduation recital of student performers at the Eastman School of Music was given at Kilbourn Hall on April 27, before an audience that jammed the hall and flowed out into the corridors. The student artists were assisted by the Rochester Civic Orchestra, Dr. Howard Hanson conducting. They were: Herman Berg, violinist; Huntington Burdick, French horn player; Irene Gedney, pianist; Muriel Gwinell, singer; Leighou Little, clarinetist; Beth Miller, pianist; Mildred Rice, organist, and Elizabeth Tuthill, harpist. They all showed themselves as excellent performers. MARY ERTZ WILL

#### Lemuel Kilby Gives Recital for Kansas Teachers' Association

WICHITA, KAN., May 5.—A complimentary recital of songs published by Carl Fischer, Inc., was given recently by Lemuel Kilby, baritone, as a feature of the convention held by the Kansas State Music Teachers' Association. Susie Ballinger Newman accompanied. The program, which was interpreted with fine skill, consisted of works by Theophil Wendt, David Guion, Oscar Fox, Seismit-Doda, A. Walter Kramer, A. F. Paganucci, Buzzi-Peccia, Nicolai Mednikoff, Charles Sanford Skilton and Geoffrey O'Hara, and an arrangement by Kreisler.

#### New Britain Glee Clubs Unite in Concert

NEW BRITAIN, CONN., May 5.—The New Britain Normal School Glee Club joined forces with the Men's Choral Club in a concert at the Normal School Auditorium recently. The chorus of seventy-five was assisted by Reta Baum and Edith Minkwitz, sopranos; Fanny Keyser, violinist; and the Normal School instrumental ensemble. The clubs were led by L. Ethel Prior and Roy Williams Steele. Accompanists were Ruth Devaul, Claire Murphy, Theron Wolcott Hart, Edwin Struck. J. F. K.



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## BALTIMORE'S LIST IS KEENLY ENJOYED

**Ample Variety Found in Events  
Which Include Recitals  
and Operas**

BALTIMORE, May 5.—A strike on the part of "supers" and various accidents to stage accessories interfered with the effect of the closing performance given by the French Italian Opera Company in the Maryland Theatre. The opera was *Tosca*. Throughout the week, George De Feo, impresario, and S. L. Debalta, manager, had presented singers of established reputations in standard works; and had invited young Baltimore artists to take part. Resident singers joined the chorus, as well.

Artists heard in leading roles included Dorothy Chapman, Mary Moore, Lucy Munroe, Evelyn Brandt, Marion Selee, Rosa Potter, Julian Oliver, Alfredo Gandolfi, Rolf Gerard, Arturo Gervasi, Cirio de Ritis, Amund Sjovik and Mario Duca. Baltimore singers who appeared with success were Harriet Colston, as Mimi in *La Bohème*, and Earl Lippy, as Silvio in *Pagliacci*, both trained by Frank Bibb, and Helen Stokes, who studied with Virginia Castelle, as Siebel in *Faust*. Edith Joesting and Vera Hax arranged the ballet divertissements.

### Ensemble Gives Program

The De Maria Ensemble, a string and woodwind group under the leadership of Rosolina de Maria, gave a program at the Maryland School for the Blind, Overlea, on April 23. Elizabeth Chase Patillo, pianist, was the assisting artist and gave a musicianly reading of Schumann's *Concerto in A Minor*.

Music by Brahms, Bloch and Dvorak was colorfully presented in the North Hall of the Peabody Institute on April 23 by the Peabody String Quartet. Members of the ensemble are Frank Gittelson, Michael Weiner, George Wargo and Bart Wirtz. The program was the second in a Sunday evening series.

Under the direction of Bart Wirtz, the Johns Hopkins Orchestra appeared in Memorial Hall on April 18 for the

benefit of the War Veterans. Charles Granofsky, violinist, assisted. Philip Morgan is president of the Johns Hopkins Musical Association, which was endowed by the late Edwin S. Turnbull.

### Glee Club in Annual Program

The B. & O. Glee Club, conducted by Ivan Servais, gave its nineteenth annual concert in the Lyric Theatre on April 27. Merry Musketees and The Mosquito, two of the conductor's compositions, were presented. The Club gave pleasure with its artistic singing. Oskar Shumsky, violinist, and Robert Southard, baritone, were the soloists, adding to the artistic interest of the evening. Charlotte Rodda Reed and George Bolek accompanied.

The initial performance of *Aucassin and Nicolette*, an operetta by Abram Moses, was given under the direction of the librettist, Isabel Woods, by the Girls Glee Club of Friends School on April 27 and 28. The music was received with favor. Eleanor McConcky and Nancy Erken Brack sang the title roles. Elizabeth Roberts, Mary Louise Steil, Gertrude Collector, Henry Leber and William Gontrum were responsible for the picturesque production.

### Contest Winners Appear

The Baltimore Music Club, Mrs. Martin W. Garrett, president, presented the winners of the 1933 Maryland Federation of Music Clubs' Contest in a program heard in the Emerson Hotel on April 29. Those appearing were: Letitia Shenk, soprano, a pupil of Mrs. George Castelle; Mary Lida Bowen, soprano; a pupil of George Bolek; Dorothea Freitag, pianist, who studied with Alexander Sklarevski; Richard Goodman, pianist, and Harry Shub, violinist. Albert Ruppel, organist, and Douglass R. Biddison, baritone, a pupil of Mrs. Castelle, were unable to appear because of illness.

Mrs. C. Albert Kupper, vice-president of the Maryland Federation of Women's Clubs, was elected president of the Baltimore Music Club at the annual meeting which preceded the concert.

The appearance of Roland Hayes at Ford's Theatre April 24 attracted attention. The art of this singer needs no defense. Percival Parham was the accompanist. FRANZ C. BORNSCHEIN

### Columbus Looks Forward to Next Season

COLUMBUS, May 5.—Artists engaged for next season by William E. Hast and Herman Amend are Maria Jeritza, Conchita Supervia, Poldi Milner, Giovanni Martinelli, Efrem Zimbalist, Shan-Kar and the Vienna Sängerknaben.

The Women's Music Club's fifty-second series of concerts will bring the Minneapolis Symphony Orchestra conducted by Eugene Ormandy. Lucrezia Bori, Guiomar Novaes, Isabelle Yakovsky, Phyllis Kraeuter, Jascha Heifetz, Richard Crooks and Lawrence Tibbett. R. C. S.

### Robert Elwyn and Alton O'Steen Heard in Two Recitals

Robert Elwyn, tenor, and Alton O'Steen, pianist, members of the Music Education staff of Teachers College, Columbia University, were heard in recital in Milbank Chapel under the sponsorship of Beta Gamma Chapter, Phi Mu Alpha musical fraternity, on a recent evening. Mr. Elwyn and Mr. O'Steen were also heard on the concert course of Alabama College, Montevallo, Ala.

## Los Angeles Philharmonic Concerts Close with Special Request Program

**Testimonial Dinner Given to Dr.  
and Mrs. Artur Rodzinski—  
Expected Conductor Will Take  
Part in Bowl Series—Gifted  
Soloists Heard with Orchestra  
—Recitals Attract.**

LOS ANGELES, May 5.—Some 500 persons, including many leaders in the music and civic life of the community, paid tribute to Dr. and Mrs. Artur Rodzinski at a testimonial dinner given in the Biltmore Ball Room under the sponsorship of the Women's Committee of the Philharmonic Orchestra on April 27. Mrs. Cecil Frankel, chairman of the Women's Committee, was in charge. She said "We are only lending Dr. Rodzinski to Cleveland," and introduced William Collier, master of ceremonies.

Now humorously and again in gentle satire, Dr. Rodzinski related his experiences in a "dream," in which he accepted an invitation to conduct in Los Angeles under conditions that do not wholly obtain at the present time. His introduction was the signal for a prolonged ovation.

There exists genuine and widespread regret over the departure of Dr. and Mrs. Rodzinski. The conductor's period of leadership has been marked by a decided growth in public taste. After visiting Europe, he will return to America in August; and it is expected he will conduct during the last two weeks of the Hollywood Bowl season.

### What the Public Wanted

The final pair of symphonic concerts on April 20 and 21, composed of compositions played by request, gave patrons their last opportunity to cheer their leader. Sibelius's *First Symphony in E Minor* held the place of honor, and, like the other works, was conducted by Dr. Rodzinski without score. Debussy's *La Mer*, Albeniz's *La Fête-Dieu à Seville*, a Johann Strauss waltz and the *Overture to The Bartered Bride* completed the program.

The Sunday afternoon concert on April 16 had for soloists Alexander Borissoff, 'cellist, and Dorothy Gorbovitsky, pianist. Mr. Borissoff played De Swert's *Concerto in C Minor*. He draws a full, large tone and plays with understanding. The pianist read Saint-Saëns's *Concerto in G Minor* in the brilliant style which it demands and was given loud acclaim.

Miriam Soloveff, violinist, was the soloist in the concert on April 23, playing Lalo's *Symphonie Espagnole* in a manner that belied her eleven years. Tchaikovsky's *Sixth Symphony* occupied the last half of the program.

### In Memory of Pachmann

Marvin Maazel attracted a good-sized audience to the Auditorium to hear an all-Chopin recital, in memory of Vladimir de Pachmann, on April 13. There were preludes and nocturnes and ballades, scherzos and mazurkas, with the *Sonata in B Flat Minor* thrown in for good measure. It was playing of high merit.

Marguerite Lamar Stearns (Mrs. Theodore Stearns), soprano, gave an attractive noon-time program in Royce Hall on April 12. Songs by Mozart, Strauss, George Liebling and Mr. Stearns found the singer at ease in a variety of styles and revealed a voice



Miriam Soloveff, Eleven Years Old and a Protégée of Kathleen Parlow, Played Lalo's *Symphonie Espagnole* with the Los Angeles Philharmonic Orchestra

of lovely quality and power. Max Rabinowitsch was the accompanist.

Jan Rubini, violinist, assisted by Adele Crane, soprano, and Salvatore de Santaella, pianist, gave the first in a series of semi-monthly concerts arranged by Jack Glendower in the Hollywood Woman's Club.

HAL D. CRAIN

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## MINNEAPOLIS ENDS SUCCESSFUL SEASON

### Symphony Orchestra Schedule Has Extra Programs of Special Interest

MINNEAPOLIS, May 5.—The musical season of Minneapolis and St. Paul ended with the Friday night and Sunday afternoon concerts of the Minneapolis Symphony Orchestra on April 21 and 23. Eugene Ormandy, completing his second season as conductor, chose commemorative programs. The first, dedicated to Brahms, contained the First and Fourth symphonies. The second, in observance of the Wagner anniversary, was made up of excerpts from Tannhäuser, Lohengrin, Tristan und Isolde, Die Walküre and Die Meistersinger.

In this season, its thirtieth, the orchestra has given its customary sixteen Friday night and twenty Sunday afternoon concerts. To this list there have been added extra popular, radio and special programs, as well as children's concerts. The annual mid-winter tour lasted for two weeks and included daily appearances.

Mr. Ormandy and the orchestra are now preparing to take part in the Biennial Convention of the National Federation of Music Clubs, to be held here from May 19 to 27.

#### Free Concert Is Stimulus

Some of the extra events were of particular interest. When the bank holiday was declared, many persons were without ready cash from Saturday until the next Monday. In consequence, the ticket sale for the Sunday concert was cut dead. Mrs. Carlyle Scott, the resourceful manager, was authorized by the directors to announce that the concert would be given free. A record-breaking attendance was the result. Many who had never had an opportunity to hear Mr. Ormandy before fell under the spell of his art, and a wholesome stimulus was given to the orchestral movement.

Another supplementary program, at popular prices on April 7, consisted of music by Victor Herbert. A very large audience attended, and there was so much enthusiasm that the concert was repeated on April 20. Soloists were resident artists: Gertrude Lutzi, soprano, and Edmund D. Cronon, tenor.

Vladimir Horowitz was piano soloist on two occasions, one being a benefit for the orchestra fund. He played Rachmaninoff's Concerto in D Minor and the B Flat Minor Concerto of Tchaikovsky. Yehudi Menuhin's first appear-

ance at a symphony concert in this city was made on April 14, when the program featured him in Beethoven's Concerto. Another feature of this concert was Mr. Ormandy's convincing interpretation of Schubert's C Major Symphony.

#### Choral Societies Appear

Among recent concerts of importance was the Apollo Club's third appearance on April 18 under the able baton of William MacPhail and with Richard Bonelli as the highly appreciated soloist. Music by Wagner had prominence, there being choruses from The Flying Dutchman, Rienzi and Tannhäuser, and the Evening Star solo from Tannhäuser. Noteworthy as well was a rousing performance of Land Sighting by Grieg, in which Mr. Bonelli carried the solo impressively.

The Cecilian Singers' second annual concert at the Metropolitan Theatre on May 2, under the energetic direction of Mrs. H. A. Patterson, formed a lovely postlude to the season. This organization of eighty women's voices made an artistic impression with an ensemble in which costumes, grouping and lighting were used to heighten the effect.

DR. VICTOR NILSSON

#### Students' Recitals Given at Oberlin Conservatory

OBERLIN, May 5.—Recitals have been successfully given at the Oberlin Conservatory of Music by students who will receive the Bachelor of Music degree in June. Lillian Lefkowsky, pianist, a pupil of Frank H. Shaw, director, included the Third Concerto of Beethoven in her program. Lucile Hermanson, a piano pupil of Mrs. Ada Hastings, played Tchaikovsky's Concerto in B Flat Minor and other works. Diana Dipson, violinist, was heard in her graduating recital, featuring Lalo's Symphonie Espagnole; Caroline Boyd was her accompanist. The Conservatory Orchestra appeared on each of these programs.

#### Southwestern Piano Tournament to Be Held in Eleven Units

ABILENE, TEX., May 5.—Under the auspices of the National Bureau for the Advancement of Music, the fifth annual All-Southwestern Piano Tournament, inaugurated in 1929 by Irl Allison, dean of music of Simmons University, will be held in eleven units on May 11, 12 and 13 as follows: Abilene, Dallas, Waco, Tyler, Beaumont, San Antonio, El Paso, Lubbock, Albuquerque, Oklahoma City and Shreveport.

Dr. John Thompson, of Kansas City, will head the board of judges. The general secretary is Bernhard Richards of this city.



Dr. Hans Weisse, Whose Compositions Formed a Program at the David Mannes Music School

### SUMMER COURSES AT CHICAGO CONSERVATORY

#### Three Terms to be Held—Fall Sessions Will Open in September—Special Classes Arranged

CHICAGO, May 5.—Three summer terms will be held by the Chicago Conservatory of Music, Loro Gooch, president. The dates are: May 15 to June 24; June 26 to Aug. 5, and Aug. 7 to Sept. 16. The fall term will open on Sept. 11. All classified students will receive full credit for summer study. The faculty of the Chicago Conservatory includes the faculty of the former Bush Conservatory, which was recently merged with this institution.

In addition to regular courses leading to degrees in all departments there are to be a piano normal course under Edgar A. Brazelton; a voice normal course by Herbert Miller; and a violin normal course under Richard Czerwonky, Ebba Sundstrom and Guy Hartle. The orchestra school is to be under Mr. Czerwonky.

Other courses will be: music criticism, Maurice Rosenfeld; oratorio, choral literature and conducting, Edgar Nelson; class voice instruction, Mr. Miller and Lucy Atkinson; public school music, Margaret M. Streeter; class violin lessons, Harold Newton; and class piano instruction, Vivian Bregle Larsson.

The School of the Theatre is under the direction of Lester Luther.

M. M.

#### Artists and Musicians Bureau Is Opened in Chicago

CHICAGO, May 5.—A new managerial office, the Artists and Musicians Bureau, Inc., has been opened under the management of Charles C. Cukor, with offices in the Civic Opera House. Under the auspices of Mr. Cukor, the United Artists Association has been formed, with plans for various operatic, ballet and dramatic performances in the near future. Besides local performances, it is Mr. Cukor's intention to present his projects in other centres throughout the country.

M. M.

#### Clara M. Leiser Is Guest of de Reszke's Daughter

Clara M. Leiser, who is writing a biography of Jean and Edouard de Reszke, has recently been the guest at Skrzydlow, Poland, of Edouard de Reszke's daughter Minia.

### WEISSE WORKS HEARD

#### Compositions by Viennese Theorist Given at Mannes School

A brilliant audience gathered at the David Mannes Music School on the evening of April 26 to hear a recital of the compositions of Dr. Hans Weisse, the distinguished Viennese theorist who has been lecturing at the school. The assisting artists were Frank Sheridan, pianist; Joseph Coleman, violinist; Simeon Bellison, clarinetist, and the Stradivarius Quartet, composed of Wolfe Wolfensohn and Alfred Pochon, violinists; Nicolas Moldavan, violist, and Gerald Warburg, 'cellist.

Mr. Sheridan opened the program with a group consisting of Three Bagatelles, Two Three-Part Pieces and a Prelude and Fugue, playing with great sensitiveness and style. Particularly interesting were the two last Bagatelles, in which a notable sense of fancy, romance and ironic sense of humor were displayed.

Mr. Coleman and the composer played his Sonata in E Minor, a work conceived on broad contrapuntal lines, with many moments of long, flowing melody in the violin, contrasted with an austere piano part. The first two movements, Tranquillo e mesto and Vivace con grazia, are especially provocative. The third, Molto andante, is a free canon, and the finale, Allegro and Double Fugue, moves with great fire and vitality.

The program closed with a Quintet for strings and clarinet, excellently interpreted by Mr. Bellison and the quartet, and winning salvos of applause. Dr. Weisse was called out for several bows.

Q.

#### Fredericksburg Applauds Eleanor Steele and Hall Clovis

FREDERICKSBURG, VA., May 5.—The concert given in the High School Auditorium on April 20 by Eleanor Steele, soprano, and Hall Clovis, tenor, with Arthur Rosenstein at the piano, was maintained on a high level of artistry. The voices of both singers, together with their technical and interpretative skill, had full play in a list which included duets and solos drawn from widely differing sources. On the program were the names of Haydn, Bizet, Brahms, Grieg, Schubert, Strauss, Schumann, Trunk, Rogers, Rachmaninoff, Woodman and Charles. Mr. Rosenstein shared the applause.



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## CAPITAL SYMPHONY FUND IS INCREASED

**Four More Donations Are Made  
at Annual Meeting—\$15,000  
Is Needed**

WASHINGTON, May 5.—At the first annual meeting of the National Symphony Association, held on April 20, it was stated that the committee working for sustaining funds for next season needed only \$15,000 to complete the required sum. Four persons in attendance matched the \$500 gift of Conductor Hans Kindler to the fund.

The auditor's report revealed that out of the \$98,000 total of the guarantee fund, gifts and ticket receipts for the past season, a 19 per cent dividend was returnable to the guarantors.

Walter Bruce Howe, president of the retiring executive committee, presided. Officers of the new governing board were elected as follows: Leland Harrison, president; Corcoran Thom, vice-president; Walter Bruce Howe, secretary; and Robert V. Fleming, treasurer.

Members of the board are Leland Harrison, Corcoran Thom, Mrs. Walter Bruce Howe and Mrs. Henry Alvah Strong, to serve for three years; George Hewitt Myers, Walter Bruce Howe, Clarence Aspinwall and Mrs. Tracy Dows, to serve for two years; and Mrs. Reeve Lewis, Mrs. Edwin B. Parker, Col. U. S. Grant, 3rd, and Paul Wistach, to serve for one year.

RUTH HOWELL

## COLORED GROUPS WIN APPLAUSE IN BALTIMORE

**Orchestra and Chorus Give Combined  
Concert Under Municipal Auspices  
and Register Success**

BALTIMORE, May 5.—The second combined concert of the Baltimore City Colored Orchestra and the Baltimore City Colored Chorus was given under the direction of W. Llewellyn Wilson in Douglass High School on the evening of April 27 before an audience of 2,000 colored people. Representative musicians were guests of Mayor Jackson and Frederick R. Huber, municipal director of music.

This enterprise, guided by municipal control, marks a unique venture in cultural and educational endeavors. The formation of the orchestra grew from the anonymous gift of a citizen, and further impetus was received through the co-operation of the municipal department.

The program included the Prelude to the Third Act of Hadley's Azora, the first movement from Franck's Symphony, Edward German's Nell Gwyn Dances and the Albeniz Midsummer Night's Serenade for orchestral works. The chorus sang Cadman's Joy, Will Marion Cook's arrangement of Swing Along, and Burleigh's settings of Deep River and Were You There? A rousing close, Hail, Bright Abode, from Tannhäuser, gave chorus and orchestra a chance to express an enthusiasm to which the audience responded alertly. The potential ability of these two ensembles was evident.

F. C. B.

## Artists Engaged for Next Season in Washington

WASHINGTON, May 5.—The Dorothy Hodgkin Dorsey Concert Bureau, which succeeds the Wilson-Greene Concert Bureau, has arranged an impressive list of concerts for next season. Among

the artists to be heard are Rosa Ponselle, Lily Pons, Lotte Lehmann, Sigrid Onegin, Sergei Rachmaninoff, Fritz Kreisler, Lawrence Tibbett, Yehudi Menuhin, Jascha Heifetz, Walter Gieseking, José Iturbi, John Charles Thomas, the Vienna Sängerknaben and the Don Cossack Russian Male Chorus.

Mrs. Dorsey is a niece of the late Mrs. Wilson-Greene. R. H.

## ATTRACTIVE MUSIC HEARD IN PORTLAND

**Symphonic, Choral and Chamber  
Lists Given With Artistic  
Success**

PORTLAND, ORE., May 5.—Yehudi Menuhin was soloist at a memorable concert given by thirty-five members of the Portland Symphony Orchestra, conducted by Alfred Hertz, in the Auditorium on April 24. The young violinist played concertos by Bach, Mozart and Beethoven with impelling musicianship. In response to the enthusiasm he added a sonata by Bach for violin alone. The concert was under the Steers-Coman direction.

Melodies of arresting quality were featured at an afternoon of music given by the Alicia McElroy Ensemble, assisted by Marguerite Carney, soprano, and J. Hutchison, pianist, at the home of Mr. and Mrs. H. L. Corbett, on April 23. A pleasing novelty was the Bach-Grainger Blithe Bells, for strings, flute, celesta and piano.

In the evening, the Portland Chamber Music Society presented the Neah-Kah-Nie Quartet in an artistic program at the Neighbors of Woodcraft Hall. Brahms's piano quartets, Op. 26 and Op. 60, were given first presentations here. Madeline Dwyer sang two contralto songs with piano and viola accompaniment.

## Contest for Young Artists

The Oregon Federation of Music Clubs, of which Helen Calbreath is president, conducted a state contest for junior and student musicians and young artists on April 21 and 22. Those winning first places among the young artists were Barbara Thorne, soprano, of Portland; Josephine Alberts, contralto, of Salem; and Howard C. Halbert, violinist, of Corvallis.

The MacDowell Chorus of thirty-six voices, led by W. H. Boyer, was heard in its annual concert on April 18. Co-ordination and a variety of effects marked the singing. A quintet and a male chorus co-operated with the women's chorus in a scene from Cavalleria Rusticana. Ida May Howatt accompanied.

The Allied Arts, Lucille Wade Warner, president, presented its music departments on April 19. Rose Coursen Reed led the chorus; Edward Tillson the piano ensemble, and Elsie Lewis the string ensemble.

The Composers' Guild of Music and Arts gave a recital at Reed College on April 22.

JOCELYN FOULKES

## San Carlo Opera Opens Spring Season in Montreal

MONTREAL, May 5.—The San Carlo Grand Opera Company will open a spring season on May 8 in the Imperial Theatre, where Fortune Gallo's organization, with several guest artists for performances of French works, will give nine different operas on seven days. A week's engagement at the Municipal Theatre in Quebec will follow the engagement in this city.



Doris Doe, Metropolitan Contralto, and Her Father, Seen in Florida

Between engagements, Doris Doe, contralto, found time to visit Palm Beach, Fla., where she was "snapped" by a photographer as she strolled with her father beside the ocean. Miss Doe, who has been re-engaged by the Metropolitan Opera for next season, will appear at the Chattanooga Festival on May 18 and 19, singing Delilah in Samson and Delilah and giving a joint recital with Paul Althouse. She will visit Italy this summer, sailing on the Conte di Savoia on May 25.

## Musicians Club Holds Final Meeting of Season

The Musicians Club of New York, Henry Hadley, president, held its last meeting of the season on the evening of May 1 at the Waldorf Astoria. A large gathering of members and friends attended. The musical program was given by Elda Vettori, soprano, of the Metropolitan Opera, Verna Carega, mezzo-soprano and Giuseppe Barsotti, tenor, San Carlo Opera.

## First Anniversary of Hertzka's Death

In an interview with Dr. Alfred Kalms, of the Universal Edition, Vienna, in the last issue of MUSICAL AMERICA, it was erroneously stated that May 9, on which date the winner of the Emil Hertzka Prize will be announced, would be the second anniversary of his death. "First anniversary" should have been stated instead. Also, the name of Ernst Krenek was inadvertently omitted from the jury for the Hertzka award.

## DELL SUMMER LIST TO INCLUDE OPERAS

**Innovation to Mark Symphonic  
Season Opening July 6  
in Philadelphia**

PHILADELPHIA, May 5.—Sixteen performances of opera will be given in conjunction with the fourth summer season of symphony concerts in Robin Hood Dell, Fairmount Park, which is to be held from July 6 to Aug. 31. Programs will be given every night.

The operatic productions are to be an innovation. There will be two each week, and for them the Robin Hood Dell Opera Company is being organized. A tentative repertoire has been chosen to include Faust, Carmen, Il Trovatore, La Bohème, Pagliacci, Cavalleria Rusticana, Madama Butterfly, Aida and Rigoletto.

Programs will be given by members of the Philadelphia Orchestra, under the auspices of the Philadelphia Summer Concerts Association. In addition to the operas, other novelties will be introduced. At least two evenings will be devoted to special dance expositions. The Hall Johnson Choir, the most popular feature of previous years, will return. There will also be, after a two years absence from the list, a full length production of the Beethoven Ninth Symphony.

Alexander Smallens will be general music director, and guest conductors will be Eugene Ormandy and Erno Rapee.

Arthur Judson will this season be the secretary-manager of the enterprise.

W. R. MURPHY

## William Treat Upton Receives Award from Sonneck Memorial Fund

OBERLIN, May 5.—William Treat Upton, teacher of piano at the Oberlin Conservatory of Music, has received an award of \$500 from the Oscar Sonneck Memorial Fund toward the publication of his manuscript entitled A Forgotten Pioneer—the Story of the Life and Times of Anton Philipp Heinrich (1781-1861), Known During His Lifetime as the Beethoven of America. News of the award, the first bestowed under the foundation, was received by Mr. Upton from Dr. Herbert Putnam, librarian of the Library of Congress in Washington. The committee in charge of the award consists of Carl Engel, Dr. Otto Kinkeldey and Dr. Putnam.

JOHANNESBURG.—The thirty-fourth National Eisteddfod of South Africa was held in this city in April.

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# Piano Concerto and Fine Songs in New Issues

## Fascinating Piano Concerto Introduces Arnold Foster to This Country

A Concerto on Country Dance Tunes (London: Stainer & Bell, Ltd., New York: Galaxy Music Corporation) by Arnold Foster is a fascinating work, introducing to us a composer hitherto unknown here.

Mr. Foster has employed his English folk material with extraordinary skill, has woven it into a well integrated unit and harmonized every bit of it appropriately in the idiom of our day, without making unnecessary experimental adventures. The first movement is an Allegro vivace, the second an Andante sostenuto, con alcuna licenza, the final one a Presto.

As concertos go the solo part is not unduly taxing, but it will require a pianist of parts to play it properly, a pianist with sharp rhythmic powers, such as Percy Grainger, for whom it would be an ideal work.

The edition at hand is with the orchestral part reduced for a second piano. The instrumentation is nicely cued in this second piano and comprises pairs of winds, four horns, two trumpets, three trombones, tympani, cymbals, tambourine and strings.

## La Forge Writes Splendid New Sacred Song and Piano Pieces

Making another essay in a field in which he has already won marked success, namely with his *Before the Crucifix*, Frank La Forge gives us his new *Bless the Lord* (New York: Carl Fischer, Inc.), a setting for voice and piano of Psalm 103.

This is in every way one of the most distinguished pieces of vocal music this much prized composer has put to his credit. The melody for the voice is a remarkably smooth and flowing one, filled with religious emotion, and the accompaniment with its chromatic undertone supplies just the proper background. There is some nice polyphonic writing in the *Poco più vivo*, well managed bits of imitation between the voices of the accompaniment, leading to a *Moderato* of rare beauty. There is a return to the original *Andante* section and a quiet close. High and low keys are issued in a most attractively titled paginated edition. There is a dedication to Laura Ford MacNichol.

Mr. La Forge also has a new set of piano pieces, called *Camp Sketches*, which reveal his skill in the field of his solo instrument. What *Grandmother Told* is a charming Minuet in A Major, *Stalking the Deer*, a characteristic *Moderato*, A Minor, common time, a rippling *In the Canoe*, *Allegretto grazioso*, G Major, 6/8, and two pieces, *Song of Welcome*, *Largo ma non troppo*, D Minor, common time and *Wedding Dance*, E Minor 2/4, both based on Indian motives.

They are written for the instrument by a master of its possibilities, and although they employ no unnecessary technical difficulties, they are admirably calculated to display the piano at its best. They may be used both as teaching and concert pieces. Mr. La Forge has dedicated them to Ruth La Forge Hall, his sister and teacher.

## Norman Fraser's Prelude and Fugue Is a Romantic One

A decided departure in piano music is a

romantic prelude and fugue entitled *Chandolin* (London: J. & W. Chester, Ltd.) by Norman Fraser. It has been inspired by a Millet painting and consists of an *Allegretto tranquillo*, 3/4, and an *Andante assai*, 6/8, both in B Major, the former section being the prelude, the latter the fugue. Mr. Fraser has taken for his fugal theme a carillon melody played at Chandolin in Switzerland, a graceful one which he has treated with taste and skill. It is an engaging piece of contemporary British piano music, decidedly worth while for recital use.

## Ballads and Songs of Charm Published by Boosey

From Boosey & Co., New York, we have a sheaf of ballads and songs. The ballads include Arthur Rosenstien's richly voiced *Just a Dream*, to a text by Arnold Vollmer, in which this splendid musician writes with a remarkable sense of popular appeal. Then there are Wilfred Sanderson's *Susan Is Her Name*, O! in this composer's familiar manner, Gustav Klemm's mellifluous *Between the Sunrise and the Blue* and Raymond Loughborough's *A Song in the Night* with violin obbligato. All these are issued in high and low keys save the last, issued in three keys.

The concert songs are Michael Head's pretty *Sweet Almond Blossom*, a real gem, Maurice Besly's enchanting *Deep in the Valley*, one of his loveliest pieces, and Wilfred Sanderson's *Charm Me Asleep*, a Herrick setting, written with great purity of line, far removed from his better known ballad style. The title page states that it is sung by John McCormack, than whom we know no singer better equipped to do it. These songs are issued in high and low keys.

## Hermann Wunsch Suite Issued

*Fest auf Monbijou* by Hermann Wunsch, Op. 50, is a suite in five movements for small orchestra issued in Eulenburg's miniature partitur edition. It comprises an *Intrada*, *Sarabande*, *Menuet*, *Gavotte* and *Halali*, movements nicely written but without any personal quality. How hard Herr Wunsch strives to be a modern! How hopelessly he fails!

## Briefer Mention

### For Orchestras (Full Scores)

*Carmen Suite*, No. 2. By Bizet (Birchard.) A very workable score, containing the *Smuggler's March*, the *Habañera*, the *Toreador Song*, the *Guard Mount*, and *Gypsy Dance*. Editorial committee, Joseph E. Maddy, Albert Stoessel, Howard Hanson, Henry Hadley and Peter W. Dykema.

*Alma Mater Overture*, Op. 122. By Henry Hadley. (Birchard.) Well constructed piece on popular college songs. Shows the composer's well-known craftsmanship.

### For Band (Full Score)

*Alma Mater Overture*, Op. 122. By Henry Hadley. (Birchard.) Arranged by Anton Weiss from the composer's score for orchestra.

### For Violin and Piano

On a shady Terrace. Forest in Spring.

By Jennie Seltzer. (Carl Fischer.) Easy pieces, with a nice lilt.

The *Bumble Bee*, from Rimsky-Korsakoff's *Legend of Tsar Saltan*. Arr. by Jascha Heifetz. (Carl Fischer.) Brilliant adaptations by this brilliant violinist.

*Barcarolle*. By Alexander Steinert. (Universal.) Charming piece, not too difficult.

### For Two Violins and Piano

*Duetto Concertante*. By Carl Busch. (FitzSimons.) Well written for the instruments. Melodic, not too formidable. Can be played with orchestral score as well.

### For 'Cello and Piano

*Barcarolle*. By Alexander Steinert. (Universal.) The composer has made this version as well as that for violin.

*Hora Staccato*. By Dinicu. Arr. by Jascha Heifetz. Rhythmic Rumanian piece, done very nicely into 'cello idiom by the violinist, following his violin version.

### For Trio (Piano, Violin, 'Cello)

*Forest in Spring*. By Jenny Seltzer. (Carl Fischer.) Simple and melodic.

### Songs

*Fallen Oak*. By Louise Crawford. Words by Jay G. Sigmund. (White-Smith.) Stout sentiments about lordly trees set to swinging music.

*Glendower's Dream*. By W. S. Gwynn Williams. Welsh heroics. Ha'nacker Mill. By Hubert Brown. Words by Hilaire Belloc. Charming. Loveliest of Trees. By E. J. Moeran. A setting of a Housman poem. (Curwen.)

### For Soprano and Clarinet

*Of All the Birds That I do Know*, *Flow My Tears*, *Ho, Who Comes Here*. By Gordon Jacob. Should be delightful in performance. (Oxford.)

### For Piano

*Suite*. By Wesselin Stojanoff. (Universal.) Three pieces, *Praeludium*, *Sarabande* and *Toccata*, requiring some technical facility, fairly modern in idiom.

*Memories of Youth*. By Julius Isserlis. (Universal.) Six pieces by a modern Russian.

*Haydn Symphony in C Minor*. Arr. for piano solo by Daniel Gregory Mason. The seventh in a series by this distinguished pedagogue. (Schirmer.)

### Teaching Material

#### For Violin

*Maia Bang Violin Course*, Books I and II. (Schirmer.) Excellent ideas, well presented. For class or individual study.

*Six Easy Pieces*. By George F. McKay. (FitzSimons.) Early work, for open strings and first finger only.

#### For Piano

*The Foundation of Piano Technique*. By Allen Spencer. (FitzSimons.) Exercises for the muscular control and poise which the author believes the foundation of piano playing.

#### For String Quartet or String Orchestra

*Twelve Easy Pieces*. Books I and II. Arr. by Charles Clement Samford. (Schirmer.) Music of Bach, Grieg, Handel, Beethoven, etc., transcribed for the purpose.

#### Part Songs

##### For Chorus of Mixed Voices

*The Nightingale and the Linnet*; *Awake, Awake*; *The Dove*. Three Welsh Folk songs arranged by Gustav Holst. Delightful melodies, superbly set. (Curwen.)

*Part Songs*. By Eleanor Everest Freer. (William A. Kaun.) A collection of this well-known composer's settings of carols and songs.

*Service for Sabbath Evening*. By Zavel Zilberts. Hebrew service in development of the traditional style. (Bloch.)

### British Composers Write Concertos

LONDON, May 1.—Composition of a viola concerto is engaging the attention of Arthur Bliss. He is writing the work for Lionel Tertis, and contemplates a concerto for piano. A 'cello concerto by Arnold Bax is composed for the Spanish virtuoso, Gaspar Cassado.

## Concludes Busy Season



Attilio Baggiore, Who Closed a Busy Season With an Appearance at the Rubinstein Club's White Breakfast

After an active season, during which he has fulfilled many engagements throughout the country, Attilio Baggiore, tenor, formerly of the Chicago Civic Opera, sang in New York at the Rubinstein Club's annual White Breakfast on May 6. He was engaged for the club by Mrs. William Rogers Chapman, president, after a successful appearance with the Haarlem Philharmonic of New York in the latter part of April.

## ORPHEUS CLUB HAILED

### Philadelphia Chorus Conducted by Bimboni Gives Artistic Concert

PHILADELPHIA, May 5.—The Orpheus Club of Philadelphia, conducted by Dr. Alberto Bimboni, gave its third private concert of the season in the Academy of Music on April 26, singing with fresh and rich tone, and artistic expression. The club, the oldest ensemble of men's voices in the city, is now in its sixty-first season. Dr. Arthur D. Woodruff is the conductor emeritus.

Works heard at this concert included the Chorus of *Camel Drivers* from Franck's oratorio *Rebecca*, *Mother o' Mine* by Kramer, a group of four works by Brahms and compositions by Leonie, Speaks, Taylor, Andrews and Vogel. The interpretations of all these were wholly to be admired, and the audience found the performance altogether to its liking.

Assisting were Noah Swayne, bass, heard in songs by Schubert, Strickland, Holmes and Taylor; and Sune Johnson and Ernani Angelucci, French horn players, who contributed obbligati to two of the Brahms compositions. Ellis Clark Hammann was the accompanist.

### University of Chicago to Hold Brahms Festival

CHICAGO, May 5.—A Brahms festival, comprising three programs on May 25, 26 and 27, will be held by the University of Chicago Music Society. Claire Dux, soprano, and Egon Petri, pianist, will be the soloists. The University of Chicago Symphony Orchestra, led by Carl Bricken; the University Choir under Mack Evans, and the University Madrigal group, under Cecil Michener Smith, will present the programs, which will include the *Schicksalslied*, the *Liebeswalzer*, the *B Flat Piano Concerto*, the *First Symphony*, and the *Requiem*. A. G.

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# Diversity in Book Lists Provides Interesting Spring Reading

## Andrew Fraser's Essays Are Provocative—A Short Discussion of Brahms's Chamber Music and a Musical Novel by Gustav Eckstein Are Highlights

### Essays From a Stilled Pen

Andrew Fraser's promising career was cut off suddenly when the young man died in 1929. He was a Scotchman, born in Morocco and educated at Edinburgh Academy and Balliol College, Oxford, and he realized, after a broad classical preparation, that his prime interest was music. He had had time to travel widely, to study the technical side of music, to found the Terpander Club for producing and studying modern music, and to write many polished articles on the art before his untimely death.

Some of these articles are now gathered together in a small volume entitled *Essays on Music* (London: Oxford University Press. Sole Agents in U. S. A., Carl Fischer, Inc.) Through all of them runs the note which Fraser emphasized in his own career—the necessity for more than specialization in music if a man is to deal with music as a part of a general culture, which it should be. In his essays on Dukas, de Falla, Hindemith and Prokofiev, he has shown this idea, attempting to relate the men to their times, thus painting with broader strokes, though not the less keen in insight.

But it is in the topical articles that the man is most revealed, as a clear-sighted analyst, with an appreciation of nuance, and as a sensitive person with wide sympathies. Two articles, *An Appreciation of Form and Music* and *The Modern World*, are especially worth reading.

### A Handbook on Brahms's Chamber Music

A very convenient little book is *The Chamber Music of Brahms* by Henry S. Drinker, Jr., (Philadelphia: Elkan-Vogel Co.), issued in connection with the Philadelphia commemorative performances. It contains a short sketch of the composer's life, chapters on *The Man and His Music* and *Distinguishing Musical Characteristics*, and an English bibliography. The remainder is made up of tabulations and discussions of the chamber music, in the order of performance in groups of three.

Particularly amusing is the illustration given of the danger of over-analysis of this "absolute" music, and the tendency to attribute to it, "a meaning related to external events, or even to specific human emo-



The Late Andrew Fraser, whose collected essays on various musical topics are thoughtfully and sensitively projected

tions." Mr. Drinker draws on two authorities, Niemann and Specht, for parallel analyses of one work, to which each attributes exactly opposite characteristics and moods. Let the reader beware of such "program notes!" Mr. Drinker warns.

The author makes no claims for finality, or even for all-inclusiveness, but merely tries to clarify and "arrange" in helpful fashion. In this, he has admirably succeeded.

### Art Versus Mergers

Taking as a theme the danger of the individual artist, and musical art as a whole, being crushed by the "bigger and better" business principle, with its mergers and its super-efficiency, Gustav Eckstein has written a powerful novel in *Kettle* (New York: Harper & Brothers). This is the author's first venture into musical realms, his previously published books being a biography of Noguichi and *Lives*, a study of various animals he keeps as pets in his laboratory at the University of Cincinnati, where he is professor of physiology.

His own experience with music has been of the amateur variety—he "plays Beethoven constantly and abominably," he says—but he has succeeded well in penetrating the artistic spirit, and depicting the conditions which surround musical art in this country. Vladimir Munck, the pianist who sacrifices a more than promising concert career to be musical director for a rich man's scheme to build a great Lyceum wherein to concentrate the musical art of America, is a living person, as is his eccentric companion, Ben Schlicht. Some of the other characters do not quite come alive, but this is not so important as it might be. The theme is the thing. And it is forcefully presented.

Vladimir says: "Art must not go the way of so much of the rest of life that of late has become even visibly bankrupt. Something must be kept back. Something must stand outside. Something must be above, beyond, something that in a mammoth staleness like this that has fallen on us may even bring us the freshness to see the total anew . . . the mass ideals of the universities and the factories must not be brought also into the arts. Some sanctuary for the imagination must remain. . . . A smallness and a poorness are necessary for the growth of the art feeling. . . . The hands of single human beings must continue to be seen and felt. Art depends on single human beings."

And those are ideas worth considering!

### Hints on Playing Beethoven

An Introduction to an Unpublished Edition of the Pianoforte Sonatas of Beethoven by John B. McEwen (London: Oxford University Press. Agents in U. S. A., Carl Fischer, Inc., New York) is a restatement of certain principles given in the author's earlier work, *The Thought in Music*, now out of print. It is an able

and valuable handbook of fifty-eight pages in attractive format, and it leaves nothing to be desired in the matter of making clear the most advantageous exposition of Beethoven's ideas. The work is highly recommended to all students of the Beethoven sonatas.

### Phonograph Concert Programs to Order

A Repertory of One Hundred Symphonic Programmes for Public Auditions of the Orthophonic Phonograph-Gramophone with a Prefatory on Programme-Making and Conducting, by Edward Prime-Stevenson (Florence, Italy: Privately Printed, The Giuntina Press) is what its title proclaims it. Just what the ultimate value of the work may be, is problematical, though, in the present instance unimportant, as the pamphlet besides being privately printed is limited to 200 copies. Anyone interested in making a program for a phonograph concert will find valuable suggestions in it.

### Studies in the Mediaeval Modes

*The Mediaeval Modes*, by A. Madeley Richardson (New York: The H. W. Gray Co., Sole Agents for Novello & Co.) is, as its sub-title indicates, a study of the modes, their melody and harmony for the use of the modern composer. Mr. Richardson writes upon his subject as one having authority and anyone interested in mediaeval music will find the book a mine of useful information presented in an interesting way. There are numerous examples of old and new music in the various modes which add materially to the value and the interest of the work.

### Beethoven Biography in Reduced Form

*The Mad Musician*, by Robert Haven Schaffer (Garden City, N. Y.: Doubleday, Doran & Company, Inc.) is an abridgment of the same author's two-volume work, *Beethoven: The Man Who Freed Music*. It is in the present-day biographical idiom following the type of Philip Guedalla, who, incidentally, is spelled "Guedella" in the preface. Readers who do not care to face the monumental Thayer biography will find Mr. Schaffer's book handier.

### Richard Stokes Poetizes Paul Bunyan

Paul Bunyan, the Baron Münchhausen of the logging camps of our great Northwest, has been made the subject of *A Folk Comedy in Three Acts* with his name as the title, by Richard L. Stokes, (New York: G. P. Putnam's Sons) sometime music critic on the *New York Evening World*. Mr. Stokes doubtless derived much amusement from the composition of the drama, but its insistent rhymes make it

fatiguing reading particularly as many of them are somewhat far-fetched. As a document concerning this interesting personality, it is not apt to supersede others with which we are already familiar.

### Jell Writes of Opera Master Builders

*Master Builders of Opera* by George C. Jell (New York: Charles Scribner's Sons) contains twenty-nine sketches of opera composers from Gluck to Wolf-Ferrari. Some of the sketches have appeared as annotations issued in connection with the Columbia Phonograph Masterworks. They are brief enough to be read in a short time, a few pages at most and yet the writer has compressed all the essentials into a few pages.

For brief, concentrated information the book can be highly recommended not only to the musician but to all interested in music.

### The Progress of Music

*The Progress of Music* by George Dyson (London: Oxford University Press. U. S. A.: Carl Fischer, Inc., New York) is a series of five essays bearing the titles *The Church, Castle and Chamber, The Stage, The Concert Hall and Men and Machines*. Mr. Dyson has made an exhaustive study of his subjects and covers them thoroughly in a readable way. The work is highly recommended to students and even to those who have passed beyond this class.

### Scholes Writes Another

The pamphlet covering the period from Bach's sons to Beethoven in the *Columbia History of Music Through Ear and Eye* by Percy A. Scholes (London: Oxford University Press. U. S. A.: Carl Fischer, Inc., New York) carries out the idea of the former sections of the series. Some of the illustrations are extremely good and show that considerable delving has gone into the making of the work. Individuals who from necessity or preference get their music from the phonograph will be grateful for the series. H.

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## In Chicago Studios

CHICAGO, May 5.—The Columbia School of Music will hold its regular six weeks' course in Chicago this summer, commencing the latter part of June. This course will be followed by six weeks' sessions to be held in Watervale, Mich. Graduation exercises will be held the last week in June. On May 7 a recital was given by Walter Spry of the piano faculty; Lavon Graham Holden, contralto, winner of the Atwater Kent contest and pupil of Arthur Kraft; and Aldo Del Missier, violinist. Robert Macdonald was the accompanist.

Mildred Fash Christzman, soprano, pupil of Estelle Pershing, was soloist for the Chicago Women's Musical Club on April 27. Blanche Morgan West was the accompanist. Miss Christzman gave the closing program of the Stevens Salon Musicals on April 2.

Singers who studied with Ellen Kinsman Mann have been active. Ethel Halterman, contralto, has a class in the Evangelical Preparatory School. Miss Halterman was soloist in Good Friday and Easter services of the Evangelical Church and conducted a chorus of 150 and an orchestra of thirty-five.

Kathleen March Strain, contralto, member of the Methodist Temple Quartet, appeared for the sixth consecutive season as soloist at the Easter services. Blanche Snyder, soprano, was soloist with the Peoria Woman's Club on April 19. Mary Evans, who is filling a teaching position in Newport, Ind., has resumed her lessons with Mrs. Mann for the summer.

The Chicago Conservatory presented Stella Saenger, contralto; Charles Mitchell Mixer, violinist; Rita Smith, dramatic reader; Charles Rousseau, baritone; René Engle-Lidge, pianist, all members of the faculty, in recital in Kimball Hall on May 3. Arthur Dunham accompanied.

### People's Chorus to Hold Spring Festival

The People's Chorus of New York, conducted by L. Camilieri, will celebrate its seventeenth anniversary with a spring festival to be held for the benefit of the maintenance fund in the Waldorf Astoria on the evening of May 11. Ted Shawn and an ensemble will contribute dances to the program, giving the first New York performance of Americans on the Riviera to music by Milhaud. Mr. Camilieri's Sanctuary will also be featured on a list that will include works by Palestrina, Gibbons, Grieg, Rossini and Gretchaninoff.

## Heard in School and Studio

### Appearances Made by La Forge-Berumen Artists

Elizabeth Andres, contralto, Jean Stewart, pianist, and Frank La Forge, composer-pianist, presented the weekly La Forge-Berumen Musicales over WABC on April 20.

Miss Andres was heard over WEVD on April 15. She will continue to appear each Saturday evening, with Jerry Mirate as accompanist and assisting artist.

John Lombardi, baritone, sang in Stainer's The Crucifixion at Derby, Conn., on Good Friday.

The La Forge-Berumen Musicales over the Columbia Network on April 27 was broadcast by Kathryn Newman, coloratura soprano; Frances Blaisdell, flutist; Evelyn White, pianist, and Mr. La Forge, composer-pianist. Miss Newman sang an aria from Zémire and Azor by Grétry with Mr. La Forge at the piano and Miss Blaisdell playing the flute obbligato, and a group of German songs and one in English.

Miss Newman was heard in recital at East Orange, N. J., on April 26, with Kenneth Yost at the piano.

### Alberto Jonás to Hold Summer Classes in New York and Philadelphia

Alberto Jonás, pianist and teacher, will conduct master classes this summer in New York and Philadelphia, visiting the latter city once a week. Among the professional artists who studied with Mr. Jonás are Leonora Cortez, Ellen Ballon, Pepito Arriola and Lotti Kalinke.

Eugenia Buxton, an artist-pupil of Mr. Jonás, recently gave a recital in the Three Arts Club in New York with pronounced success. Music by Schumann, Bach, Chopin, Schubert and Stravinsky was on her program. Mildred Gordon, fourteen-year-old Philadelphia pianist, made her debut in that city in a recital which was received with enthusiasm. Included in her program were three compositions by Mr. Jonás, who was at the second piano for a performance of Liszt's Hungarian Fantasy.

### Ethel Glenn Hier Is Hostess at Musicales for Mrs. MacDowell

Students of Ethel Glenn Hier gave a musicale and party for Mrs. Edward MacDowell recently. The program was the first in a series featuring works composed at the MacDowell Colony at Peterboro, N. H., and the young pianists were highly successful in compositions by Marion Bauer, Mrs. Hier, Helen Sears and Mrs. H. H. A. Beach. Those taking part were Louise McDowell, Dorothy Durant, Jean Williams, Ina Pihlman and Mrs. Hier herself. An impromptu program was made up of MacDowell works played by Mrs. MacDowell; and compositions by Mrs.

Beach and Charles Haubiel played by the composers.

### Edgar Schofield Artists Fulfill Engagements

Pupils of Edgar Schofield, teacher of singing, who have recently made public appearances are John Deacon, tenor, and Ransom Castegnier Steele, baritone. Mr. Deacon was presented by the American Woman's Association in the AWA Club House on April 9 in a program with Ann Matthews, harpist. Mary Ina Connor was at the piano. Mr. Steele gave a recital in the MacHugh Studios, Newark, N. J., on April 9, with Bess L. Switzable, reader, as guest artist; Madeleine Ceres accompanied.

### Pupil of Harold Morris Gives Recitals

Tom Richner, a pupil of Harold Morris, pianist, gave an admirable recital in the Morris Studios on April 23, playing music by Bach, Beethoven and Chopin, and, with Mr. Morris at a second piano, Brahms's Concerto in D Minor. Mr. Richner gave the same program at Sarah Lawrence College in Bronxville, encores being Toch's Juggler and Prokofiev's March.

### Norman Jolliffe Artists Are Heard

Singers who studied with Norman Jolliffe have been making public appearances. Marie Langdon Andrews, Marian Adam and Arthur Huson sang in special performances in Central Presbyterian Church, Summit, N. J. Marian Adam has been re-engaged as contralto soloist in the Church of the Redeemer, Newark, N. J. She appeared recently at a veterans' concert in the Kearney High School, and in a recital with Mrs. Andrews and Robert Adam at the Chellis-Austin Club. Mrs. Andrews was heard in the Mosque Temple in Newark, and sang for the Women's Club of Glen Ridge. Fred Gummick was engaged to sing in Mendelssohn's St. Paul with the Columbia University Chorus under Walter Henry Hall on May 1.

### Pupils of Max Wellerson Music Studios Heard

Pupils of the Max Wellerson Music Studios were heard in an impressive concert in the Carnegie Chamber Music Hall on the evening of April 29, assisted by Samuel Gurevitch, violinist. Ida Nachmanowitz-Wellerson gave explanatory talks before the individual numbers. Those taking part included Jack Davis, Bernard Brooks, Phyllis Klein, Marion Schulman, Betty Ann Shor, Roslyn Berliner, Jean Field, Beulah Davidson, Miriam Bass, Robert Cohen, Howard Brucker and Jerome Bramson. Mr. Gurevitch played Achron's Hebrew Melodie and Kreisler's Tambourin Chinois.

### Artists of Arthur Warwick Appear

Artists who have studied with Arthur Warwick, pianist and teacher, have been making appearances. Miriam Conley was heard in a recital for the benefit of the Young People's Society of the Methodist Church in Mount Vernon, N. Y., and broadcast over WLTH on another date. Christine Kirangelos played solos over the same station on two occasions; and Elizabeth Rich, in addition to appearing as soloist over WLTH on April 24, accompanied Mary Howard, soprano.

Mr. Warwick gave recitals for two groups of students in the Pelham High School, Pelham, N. Y., on April 25. Previously he played three programs at the Horace Mann School for Boys.

### Englewood Conservatory to Hold Summer Classes

ENGLEWOOD, N. J., May 5.—The Englewood Conservatory of Music will inaugurate summer classes, to be held from June 1 to July 21. Artists on the faculty will be Harold Bauer, pianist; members of the Roth Quartet, who will give instruction in chamber music and ensemble playing; Hubbard Hutchinson, assistant critic of the New York Times, in lectures and musical analysis; Bernard Taylor, voice, and Theophil Wendt, harmony, counterpoint and composition.

### Adelaide Gescheidt Gives Hour of Song Program

The Hour of Song given by Adelaide Gescheidt, teacher of singing, in her studios on the afternoon of April 26, brought successful appearances of the following pupils: Julie Ill, Isabella Sinisgalli and Hortense Sprung, sopranos; Marion Cox, contralto, and Willard Van Woert, baritone. The program consisted of compositions by Franck, Schumann, Bach, Pergolesi, Rossi, Handel, Schubert, Donaudy, Paisiello, Bemberg, Scarlatti, Donizetti, Braine, Woodman, Weaver, Kramer, Curran, Del Riego, Gramm, Walthey, Head, La Forge, Wilson, Charles and Hatton.

Preceding the musical program, Miss Gescheidt gave a resume of her principles of teaching and singing.

### Concerts Are Given at New York University

The Washington Square String Orchestra of New York University gave its semi-annual concert on April 21 under the baton of Martin Bernstein of the department of music. Works heard were: Scarlatti's Concerto Grosso in F; Lustige Feldmusik, by Krieger; the Bach Chorale Prelude, By the Waters of Babylon; and the Second Symphony of Frederick the Great.

John Erskine appeared as pianist at the university on April 17 at the last concert given there this season by the Perole String Quartet. The compositions played were Beethoven's Quartet in G, and the Brahms Piano Quintet in F Minor.

### Kate S. Chittenden Presents Pupil

Kate S. Chittenden presented Florence Hubbart in a successful piano recital on April 21. On the program were a Beethoven sonata, the Gluck-Brahms Gavotte, Grovlez's Pictures from an Almanac and works by Debussy, Chopin and Medtner.

### English Folk Dance Society Holds Festival

The English Folk Dance Society held its seventh annual festival on the afternoon of April 29, in the Seventh Regiment Armory. Music was furnished by an orchestra composed mainly of students from the Greenwich House Music School under the leadership of Mrs. Alice K. Haigh, head musician of the New York Branch of the Society.

On the music committee, in addition to Mrs. Haigh, are Leonard Elmsmith, president of the New York branch, and Leopold Mannes. Among the members of the honorary committee are Walter Damrosch, Percy Grainger, Ernest Hutcheson, Dr. and Mrs. Daniel Gregory Mason, Mr. and Mrs. John Powell and Mr. and Mrs. Ernest Schelling. Half of the profits of the festival will be contributed to the Musicians' Emergency Aid.

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## INDIANA CLUBS IN ANNUAL CONVENTION

### Indianapolis Host to Delegates and Artistic Recitals Are Given

INDIANAPOLIS, May 5.—The twelfth annual state convention of the Indiana Federation of Music Clubs was held in the Hotel Severin on three days, beginning April 20, under the presidency of Mrs. Frank B. Hunter. Officers were elected as follows: Mrs. Hunter, president; Mrs. Jane Johnson Burroughs, Mrs. Lloyd Billman and Mrs. Clair McTurnan, vice-presidents; Mrs. Frank B. Bunn, secretary, and Mrs. J. E. Thompson, treasurer. Among those in attendance were the following past presidents, who are now active in other capacities: Mrs. Henry Schurman, Mrs. Hazel Simmons Steele, Mrs. Burroughs and Mrs. Edwin Bailey Birge.

Ten women's choruses and seven men's singing groups took part in the choral festival arranged by Max T. Krone and held in the Roberts Park Methodist Episcopal Church. Mr. Krone conducted the massed mixed chorus. The women's massed chorus was led by Mrs. Burroughs.

#### Program of American Music

Mrs. Clyde Titus represented Indiana composers and Mrs. Ruby Lane Mosemiller the Composers Guild at a program devoted to American music. Winners of prizes in the manuscript competition were Harriet Payne, Indianapolis, and Mrs. Suzanna Nye, Bloomington. Miss Payne wrote a string quartet and Mrs. Nye a choral work. These were performed by groups from the Jordan Conservatory.

A program by Sigma Alpha Iota Patroness Club brought the appearance of Cecelia Berry, pianist, of Chicago, who spoke on folk music of Old Vincennes. Melodies collected and arranged by her were sung by Jessie Brokage, Nellie Dognaux, Maie Lucier and Estelle Schulthies, with Mary Louise Elner at the piano.

Another feature of the convention was a trip to Foster Hall, where J. K. Lilly was host and gave an address on Stephen Foster. Mr. Lilly's collection of Fosteriana was displayed.

Recitals were given by Louise Essex Strauss, 'cellist, winner of the state contest for young artists, Louise Bernat, Russell Ford, Margaret Rowe and Mabel Harlan. La Fayette was represented by an ensemble of strings and piano, directed by Mrs. James Cattell.

#### Women's Chorus Is Heard

The choral section of the Matinee Musicale, consisting of sixty women's voices under the baton of Elmer Stefan, sang delightfully in choruses from Iolanthe, The Mikado, Patience and The Gondoliers. Mrs. Natalia Conner and Gertrude Whelan were the pianists. Clubs from seven centers took part in a

program on Junior Day.

The convention closed with the Inter-collegiate Music Festival held in Caleb Mills Hall. Participating were men's and women's glee clubs and mixed choruses from Indiana University, University of Notre Dame, Rose Polytechnic, Butler University, Purdue University, North Manchester, Indiana Central College, Evansville College Little Oratorio Society, Valparaiso University, Franklin College, Earlham College and the Purdue Concert Choir.

Mario Chamlee gave the concluding concert of the Civic Music Association's series on April 19 in Caleb Mills Hall. He sang German, French, Italian and English songs and arias in Italian. Edwin McArthur was at the piano.

PAULINE SCHELLSCHMIDT

### WINTER PARK RECITALS

#### Symphony Orchestra Concludes Seventh Season With Success

WINTER PARK, FLA., May 5.—The Winter Park Symphony, which will henceforth be known as the Symphony Orchestra of Central Florida at Winter Park, concluded its seventh season with a successful concert given on April 2. Harve Clemens, director of the Rollins College Conservatory of Music, conducted fine performances of the Bach-Abert Prelude, Chorale and Fugue, two songs by Grieg arranged for strings, and excerpts from Parsifal.

Soloists heard with the orchestra this season have been Helen Moore, pianist, and Gretchen Cox, violinist, both of the conservatory staff; and William Harms, pianist of the Curtis Institute of Music in Philadelphia. Mary L. Leonard is the manager.

Bruce Dougherty, tenor, was presented by the Rollins College Conservatory in the Anne Russell Theatre recently. He gave a delightful program which included works by Brahms, Wagner, Schubert, Martini, Bemberg, Dunhill, Strickland, Burleigh and Manzuca. Emelie Dougherty accompanied.

A series of lecture-recitals on Parsifal was given at Rollins College in Easter Week by Dr. Arthur D. Enyart, accompanied at the organ by Herman F. Siewert. Solos were sung by Mr. Dougherty and William Mosteller, baritone.

Three recitals each week have been given in Knowles Memorial Chapel by Mr. Siewert, assisted by guest soloists.

D. T.

#### Programs Are Given by College of New Rochelle

NEW ROCHELLE, N. Y., April 5.—A program of music by the old masters, given in period dress, was arranged by the music department of the College of New Rochelle recently. Veronica Govers was the chairman; and the following artists, assisted by the group voice class, took part: Mary Gale Hartford, violinist; Nancy Morgan, harpist; Raymond Otis Hunter, baritone; Warner Hawkins, pianist, and Marjorie Wiggins, accompanist.

The music clubs of the college presented the Fordham University Glee Club, conducted by Frederic Joslyn, in a concert recently. John E. Kelly, tenor, was soloist; Henry J. Bender accompanied.

#### Paul Wittgenstein to Tour United States

Paul Wittgenstein, one-armed pianist, will tour this country during January and February of next year. Mr. Wittgenstein, a pupil of Leschetizky, lost his right arm in the War. Concertos have been written especially for him by Richard Strauss, Korngold and Ravel.

Peter D. Conley Will  
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Peter D. Conley, Appointed San Francisco Representative of NBC Artists Service and Columbia Concerts Corporation

SAN FRANCISCO, May 5.—Attractions of the NBC Artists Service and the Columbia Concerts Corporation will be handled next season by Peter D. Conley, who has been prominent in managerial enterprises during the last two years, in addition to managing the San Francisco Symphony Orchestra and the San Francisco Opera Company.

Selby Oppenheimer withdrew from the active management of his concert business early last season when appointed manager of the War Memorial Buildings—the Opera House and Veterans' Building. His concert managing business was then incorporated under the name of Western Concerts, Inc., and has been operated by his wife, Blanche Oppenheimer. Mrs. Oppenheimer will handle independent attractions next season through that office, but will not arrange a subscription series, as had been done in the past. M. J. F.

#### Artists Scheduled for St. Louis Season of 1933-34

ST. LOUIS, May 5.—The Principia Concert and Lecture Course has engaged the following artists for the season of 1933-34: Grete Stueckgold, Jascha Heifetz, Richard Crooks, the Don Cossack Russian Male Chorus, and Anna Hamlin and Gregor Piatigorsky.

## OPERA IN ST. LOUIS TO BRING NOVELTIES

### Advance Sale of Seats Largest on Record—Repertoire Is Attractive

ST. LOUIS, May 5.—Chief among the novelties to be produced this summer by the Municipal Theatre Association in Forest Park are Where the Lark Sings by Franz Lehár, Planquette's Rip Van Winkle, and Beau Brummel, an adaptation of Clyde Fitch's play with music by Harry Tierney. Other works new to St. Louis will be Florodora in a modern version, The Nightingale, White Lilacs, and Bitter Sweet. The Cat and the Fiddle and My Maryland are to be given by the company for the first time. Revivals will be The Student Prince, Nina Rosa and Naughty Marietta.

As already reported in MUSICAL AMERICA, this season, the fifteenth, will begin on June 5 and continue until Aug. 27. The advance sale of seats is the largest on record. J. J. Shubert returns as general productions manager. Watson Barratt, who created the settings last year, has arrived to begin work on the scenic designs.

#### Officers of Association

Col. Henry W. Kiel, who has been president of the association from its inception, with the exception of the seventh and eighth seasons, is chairman of the executive committee. Associated with him are Harry Salisbury, first vice-president, and the following chairmen: Arthur Siegel, casts; Max Koenigsberg, repertoire; Nelson Cunliff, stage and settings; Charles M. Talbert, costumes, and Fred W. Pape, auditorium and grounds. Working with them in advisory capacities are: Walter B. Weisenburger, administration and finance; M. E. Holderness, publicity; Otto E. Rugg, concessions, and Paul Wieland, public welfare. Mrs. Mona B. Crutcher is secretary of the association.

The organization functions on a non-profit basis, operating on capital advanced by the guarantors. In its fourteen seasons the company has entertained 6,322,710 persons, with business figures reaching a total of \$4,373,743.

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## Supervisors Meet in Grand Rapids

(Continued from page 14)

these high school youngsters played and sang with complete confidence and flexibility.

Taking part were the North Central High School Orchestra of 127 players, conducted by Charles B. Richter and with Joseph E. Maddy as guest conductor; the North Central High School Chorus of 189, conducted by Olaf C. Christiansen, and the North Central High School Band of 102, led by A. A. Harding. Standard music made up the program.

In compliment to the conference, the Michigan Male Chorus Association, having about 400 voices, held its an-

nual meeting on April 22. More than half the program was given a cappella.

Clubs and leaders were: Grand Rapids Schubert Club, Haydn Morgan; Port Huron Schubert Club, George Macomb; Grand Rapids Excelsior Club, William Van Gemert; Flint Groves Male Chorus, Clarence Eddy; Pontiac Male Chorus, Albert A. Glockzin; Lansing Orpheus Club, Fred Killeen; Kalamazoo Male Chorus, Don E. McDowell; Flint Industrial Mutual Assn. Glee Club, William W. Norton.

A union church service on Sunday featured a mixed chorus made up of twenty-two Grand Rapids church choirs, together with the orchestra of Grand Rapids Junior College. Harper C. Maybee, Western State Teachers College, led the choir, and Karl Wecker of Grand Rapids the orchestra.

An excellent program by the combined public school music organizations of Grand Rapids brought the All-City High School Band of 120, the All-City Junior High Girls' Chorus of 600, the Junior College Men's Glee Club, the All-City High School Orchestra of ninety, and the combined High School Mixed Choruses (450 singers). Haydn Morgan, Supervisor of Music, conducted the choruses. The instrumental works were conducted by Merwyn Mitchell, Glenn B. Litton, George D. Davis, Clarence F. Sauer, Michael A. Petrilli and Theodore Fryfogel. Dale Gilliland, chorus instructor at Central High, sang the Pagliacci Prologue. A chorus of 600 grade school children gave a program; and the stage was later taken by the Grand Rapids Symphony Orchestra which, under the baton of Karl Wecker, played music by Schubert, Bizet and Rimsky-Korsakoff. The Theme and Variations by Leon Metcalf, music supervisor at Fowlerville, was conducted by the composer.

Groups from outside cities included the High School Choir of Jamestown, N. D., Frances Rosenstock, conductor; the North Branch, Mich., High School Band, John Church, conductor; the Girls' Glee Club of Bangor, Mich., High School, Jane D. Root, conductor; Flint Northern High A Cappella Choir, Le Roy W. Daniels, conductor; Central High A Cappella Choir, Evansville, Ind., Lois T. Hadley, conductor; Findlay, Ohio, High School A Cappella Choir, Wendell Sanderson, conductor; and the Valparaíso University Choir, Frederick Schweppe, conductor.

### Notables in Attendance

Among the notable educators heard were: Walter H. Butterfield, national president, Providence, R. I.; Peter W. Dykema, Columbia University; Gail Martin Haake, American Conservatory, Chicago; Clara Ellen Starr, Detroit; Eugene E. Gamble, Chicago; Mrs. Carol M. Pitts, Omaha; A. R. McAllister, Joliet, Ill.; Gerald Prescott, University of Minnesota; Adam P. Lesinsky, Whiting, Ind.; Ralph Rush, Cleveland; Mrs. Edgar Stillman-Kelley, Oxford, Ohio; Nell A. Kjos, Chicago; Elsie M. Shawe, St. Paul; Joseph E. Maddy, University of Michigan; Anton H. Embs, Oak Park, Ill.; Rosetter G. Cole, Chicago; D. A. Clippinger, Chicago; Howard Kirkpatrick, University of Nebraska; Karl W. Gehrkens, Oberlin College.

Also: Earl V. Moore, University of Michigan; Sr. Mary Antoine, River Forest, Ill.; Earl L. Baker, Appleton, Wis.; Lillian Baldwin, Cleveland; Samuel L. Fineckiger, Saginaw; Rudolph Ringwall, Cleveland; Sadie M. Rafferty, Evanston; Lenora Coffin, Indianapolis; Edith Rhett Tilton, Detroit; Edgar B. Gordon, University of Michigan; Effie Harmon, South Bend; Myrtle Head, Cleveland; Gaylord R. Humberger, Springfield, Ohio; Hughes Mearns, New York University; Mrs. Pendleton S. Morris, Grand Rapids. And: Donald Carpp, Isabella, Mich.; Genny C. Amidon, North Dakota State Teachers College; and Jane D. Root, Bangor, Mich.

MAURICE RANNEY QUICK

Marcel Dupré, organist, will return for his fifth tour of America in October under the banner of Concert Management Bernard R. Laberge.

## NEW DALLAS OPERA REGISTERS SUCCESS

### Company Gives Performances of Excellence Under Auspices of Federation

DALLAS, TEX., May 5.—Sponsored by the Dallas Federation of Music Clubs, the recently organized Dallas Civic Opera Association made its bow with *The Secret of Suzanne* and *Cavalleria Rusticana* in Fair Park Auditorium on April 20. Both operas were sung in English. There was a chorus of eighty-two. The orchestra numbered fifty.

Franco Autori conducted. In *The Secret of Suzanne* the principals were J. J. Patterson, Olga Leaman and Louis Vida Quince. The cast of *Cavalleria Rusticana* was composed of Paola Lawn Autori, Mrs. W. W. Hawkins, Mrs. J. Roscoe Golden, Aubrey Lindeman and Lee Walling. Edward Cramer was concertmaster. Assistant conductors were Mrs. L. M. Everett, Betty Knox, Gertrude Mandelstamm, Agnes Maxwell and Myron Schaeffer. J. H. Cavender, Jr., was stage manager; and Mrs. J. H. Cavender, Jr., wardrobe mistress.

The performances were admirable. Outstanding work was done by Mrs. Autori as Santuzza, and each of the other principals sang and acted very well. The chorus contributed much to the general success, showing the care with which it had been trained by Mr. Autori.

Members of the board of the Federation of Music Clubs are: Mrs. John M. Boyd, president; Mrs. Harriet Bacon McDonald, Mrs. Kenneth J. Leach, Mrs. J. M. Sewell, Mrs. Walter Alexander, Mrs. J. H. Cavender, Jr., Mrs. James E. Regester, Mrs. Mamie Folsom Wynne, Mrs. Bard Paul, Mrs. Lena Holland Brockman and Mrs. Harry Steinberg.

### Haydn Oratorio Performed

The Oratorio Society of Southern Methodist University sang *The Creation* in McFarlin Memorial Auditorium on April 26. The large chorus, trained by Mrs. J. Roscoe Golden, of the music faculty of the university, gave an excellent account of itself; and the orchestra, under the baton of Paul Van Katwijk, dean of the music faculty, was splendid. The solo parts were sung with artistry by Mrs. Clarence Penniman, Ivan Dneproff and Warren Wood.

Efrem Zimbalist was presented by the Civic Music Association at its final concert of the season in McFarlin Memorial Auditorium on April 18, and received an ovation. His accompanist was Theodore Saidenberg. Dema Harshbarger, head of the Civic Concert Service, Inc., was present and gave a short talk concerning the membership drive for next season. The drive closed on April 22 with an enrollment of 1,200. Eli Sanger is the local chairman, and Della Brilling the executive secretary.

Mu Phi Epsilon presented Miss La Rue Johnson and Elizabeth Knox in a two-piano recital on April 14. They were assisted by Mrs. Penn Riddle, violinist, with Mrs. Walter J. Fried as accompanist.

The Schubert Choral Club sponsored its annual Young Artists program on April 16. Those appearing were: the Schubert String Players, led by Walter Paul Romberg, and ensembles under the leadership of Olga Leaman and Jackie Lawler. The Schubert Student Club was represented by Dorothy Queen, pianist.

An eight-piano ensemble was featured at the program given by the Ce-

cilian Club on April 23. Taking part were Mrs. E. B. Hoover, Mrs. H. K. Peebles, Mrs. J. C. Snipes, Frances Deaderick, Delia Selway, Ruby Lawrence and Rachel Ball, directed by Frank Renard. Mrs. Robert Morton sang soprano songs, accompanied by Elizabeth Gay Jones.

The local chapter of the American Guild of Organists was host to the Southwestern Convention of the Guild on April 24 and 25. On April 25, Arthur Poister, professor of organ and theory at Redlands University, Redlands, Cal., gave a program at the First Presbyterian Church.

MABEL CRANFILL

## NEW BEDFORD RECITALS

### Enjoyable Concerts are Given in Massachusetts Centre

NEW BEDFORD, MASS., May 5.—Carolina Finni, dramatic soprano, was heard in a successful recital in the New Bedford Theatre on April 23. Her voice has warmth, purity and flexibility, and is always under control; and her large audience was favorably impressed. Operatic arias, classical songs, lieder and songs in English were on her program. Maud M. Power was an admirable accompanist.

The Civic Music Association's final concert for this season was given in the High School Auditorium on April 25 by Hans Hess, 'cellist, and Max Pantelieff, baritone, with Juul Rosine and Boris Jiroff at the piano. A capacity audience of music-lovers was delighted with their art.

A fine program was given by the New Bedford High School Orchestra under the conductorship of Clarence W. Arey on April 27. Assisting artists were Edna Stoessel Saltmarch, pianist, and Marie A. R. Comeau, contralto. Works by Mendelssohn, Lortzing, Chopin, Respighi, Debussy and Stoessel were given, the soloists and the ensemble winning high praise. A. J. S., SR.

### Programs Given by St. Cecilia Society in Grand Rapids

GRAND RAPIDS, MICH., May 5.—Programs given by the St. Cecilia Society, which was founded in 1882, have been sustained on a high plane of merit. A recent recital under the chairmanship of Mrs. Stephen W. Collins ran the gamut of styles from Bach to Debussy, and enlisted the musicianship of Alida Vandenberg, pianist; Mrs. Floyd W. Longyear, singer, and Louise Evans, 'cellist, guest artist. Accompanists were Marie Lund-Royce and Joseph Evans, gues.

Earlier in the season appearances were made by Juliette Lippe, the Amy Neill String Quartet, Alexandre Gretchaninoff, Albert Rappaport, Cecilia Roth Rappaport, Edward Eigenschenk and other artists.

### Hilger Trio Engaged by Harrisburg Symphony

The Hilger Trio, consisting of Elsa, Maria and Greta Hilger, was engaged to play Beethoven's Triple Concerto for violin, 'cello and piano, with the Harrisburg Symphony Orchestra, conducted by George King Raudenbush, on April 20.

### Harold Bauer Gives Newark Recital

NEWARK, N. J., May 5.—The Newark Music Foundation presented Harold Bauer, pianist, in recital at Wallace Hall recently. A program of wide scope, ranging from Haydn to Debussy, delighted the audience. P. G.

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## Brahms Festival Held in Boston Is Attended by Capacity Audiences

**Five Days of Anniversary Celebration Filled with Memorable Closing Concerts—Symphony Orchestra, Harvard Club and Radcliffe Society Take Part, with Prominent Soloists**

BOSTON, May 5.—Covering a solid block of concerts during the closing five days of April, the Brahms Festival, which celebrated in Boston the 100th anniversary of the composer's birth, was an unqualified success. Attendance taxed the capacity of Symphony Hall for every event; the Boston Symphony Orchestra under Dr. Serge Koussevitzky was at the height of its powers, particularly in the concert on April 29; assisting organizations—the Harvard Glee Club, led by Dr. Archibald T. Davison, and the Radcliffe Choral Society, conducted by G. Wallace Wordworth—gave of their best; general pleasure and approval were constantly and everywhere manifest.

The mere listing of programs and personalities was itself impressive. After the final program on Sunday, April 30, there had been performed three of the Brahms symphonies (the First, Second and Fourth), the Concerto for violin and 'cello in A Minor, two concertos for piano and orchestra (the First in D Minor and the Second in B Flat), the Variations on a Theme of Haydn, the Tragic and Academic Festival overtures, the Quintet for clarinet and strings, the Liebeslieder Waltzes for piano duet and four vocal parts, the Quartet for piano and strings in G Minor, a group of five songs, and the Requiem.

In both performance and popular acclaim, the climax of the festival came with the presentation of the First Symphony in C Minor and of the Piano Concerto in D Minor on April 20 with Ossip Gabrilowitsch as soloist. The Academic Festival Overture was an exuberant and at the same time an impressive prelude. This concert closed the regular Friday-Saturday series, and there was evidence on every hand of the affection in which Dr. Koussevitzky is held by the Boston public. The customary wreath was placed upon the conductor's stand. Both audience and orchestra stood at Dr. Koussevitzky's entrance. A din of clapping, stamping and shouting was the enthusiastic response to every number.

### Cast in Heroic Mold

Dr. Koussevitzky's interpretation of the symphony was cast in heroic mold; it was sturdy, full-sounding and romantic, and at the same time, carefully outlined and pointed as to detail.

Mr. Gabrilowitsch gave a superb performance of the solo part in the concerto; it was the pianist's first appearance with the Boston Symphony for fifteen years. His playing of the Second Concerto in B Flat on the day before, was probably even more remarkable.

Other soloists made important contributions. Jeannette Vreeland and David Blair McClosky sang convincingly in the Requiem. (Miss Vreeland also presented the group of songs in the Thursday afternoon program of chamber music.) The Harvard and Radcliffe choirs carried the choral portions in a manner to reflect credit upon the careful rehearsing of their conductors.

Richard Burgin and Jean Bedetti won favor as violin and 'cello soloists, respectively, in the Concerto. The fine musicianship of Messrs. Davison and Wordworth showed in the piano duet part for the Liebeslieder Waltzes. The soloists for the Quintet for clarinet and strings were Victor Polatschek, clarinet; Richard Burgin, Robert Gundersen, Jean Lefranc and Jean Bedetti; and for the Quartet for piano and strings, Jesús María Sanromá, piano; and the Messrs. Burgin, Lefranc and Bedetti.

### The Controversial Rebus

Igor Markevitch's Rebus Ballet Suite, heard previously in New York, was the novel and controversial feature of the Boston Symphony concerts of April 21 and 22. The program follows:

Rebus, Ballet Suite.....Markevitch  
Symphony No. 7.....Sibelius  
Symphony No. 5, in E Minor.....Tchaikovsky

As was discovered in Dr. Koussevitzky's production in New York, Markevitch's Ballet Suite is emotionless, dry, animated, complex and modernistic music, depending mainly upon the exhaustless fertility of the composer's rhythmic invention; the orchestra gave an exceptionally brilliant performance of the difficult score; the audience received it coolly. The performance of the Seventh Symphony of Sibelius was of absorbing interest. Tchaikovsky's Fifth elicited an ovation.

The star of Thompson Stone, conductor of the Handel and Haydn Society, shot swiftly upward as a result of the successful revival on April 23 in Symphony Hall of Elgar's The Dream of Gerontius. The concert was given under the auspices of the League of Catholic Women. Margaret Matzenauer, Paul Althouse and Harry D. Newcombe were the soloists. The People's Symphony Orchestra, regularly conducted by Mr. Stone, furnished the instrumental part. The Dream of Gerontius proved well worth reviving and the Handel and Haydn Society showed evidence of having taken a new lease on life. It was an alert, responsive and gracious performance.

The 110th anniversary of Chickering and Sons was celebrated in Boston with a concert in Jordan Hall on April 28 by Jean Bedetti, 'cellist, Félix Fox, pianist, and Isabel French, soprano. The musicians were fortunate in their choice of pieces, which included sonatas for 'cello and piano by Brahms (in E Minor) and by Rachmaninoff (in G Minor). The fine tone and sensitive phrasing of Mr. Bedetti won the applause of a capacity audience; Mr. Fox played the piano parts with distinction. Miss French displayed exceptional artistry in the handling of her slender voice. A good word should be said for the accompaniments of Reginald Boardman.

### Elijah Given Revival

With Francis Findlay from the New England Conservatory of Music faculty as its new and well-equipped conductor, the People's Choral Union gave, on May 2, a stirring revival of Mendelssohn's Elijah. The soloists were Alice Armstrong Kimball, Marie Murray, Rulon Robison and Harry D. Newcombe. By exception to recent record, there was an orchestra and organ accompaniment. Mr. Findlay's experience and skill as a conductor of amateur and semi-professional groups should prove valuable to the organization.

The Chardon String Quartet closed on April 20 its notable series of concerts in Brattle Hall, Cambridge. The program contained quartets by Debussy and Milhaud and Ravel's Sonata for violin and 'cello.

Mendelssohn's Hymn of Praise was sung by the combined forces of the Boston Jewish Choral Society, the Boston Jewish Symphony Orchestra and the Hadassah Glee Club under the able conductorship of S. Braslavsky on April 25. Two compositions by Mr. Braslavsky—Overture in D Minor and Thirtieth Psalm for chorus, tenor solo and orchestra—were also performed. Klara Kwartin-Friedman, soprano; Anne Novins-Slovin, contralto, and Mitchell S. Selib, tenor, were the soloists.

The Flute Players Club presented its final program on April 16; a Sonata for violin, piano and military drum by Nicholas Lopatnikoff, contemporary Russian composer, was an intriguing feature. Joseph Wagner, conductor of the Boston Civic Symphony Orchestra revived the Romantic Overture of Schubert at the Jordan Hall concert on April 27; Marie Murray was soloist in five Sea Pictures by Elgar. The Apollo Club, conducted by Thompson Stone, sang a miscellaneous program in the music room of the Women's Republican Club on April 26. In his initial Boston recital on April 26, Albert Robbins Gifford disclosed a potentially expressive tenor voice.

NELSON MORREAU JANSKY

## George Hoyen Receives Offer of Scholarship at Salzburg Mozarteum



Modern Studio  
George Hoyen Is Again Honored with a Notable Award

BOSTON, May 5.—George Hoyen, conductor of the Little Symphony, Massachusetts Institute of Technology, and instructor at the Massachusetts State Teachers' College, Fitchburg, where he conducts the glee club, has received from Dr. Bernard Paumgartner, director of the Mozarteum in Salzburg, an offer of a scholarship at the international school of conducting held there every summer. A year ago Mr. Hoyen won the scholarship offered by the American Society of Friends of the Mozarteum, and spent last summer at Salzburg.

He was born in Lowell, Mass., and was graduated from the collegiate department of the New England Conservatory of Music in 1931. He expects to leave for Europe about June 22, in order to be present at the opening of the school at the Mozarteum on July 3.

### New York String Quartet Heard at Englewood Conservatory

ENGLEWOOD, N. J., May 5.—The New York String Quartet, composed of Ottaker Cadek, Jaroslav Siskovsky, Ludvik Schwab and Milton Prinz, with Severin Eisenberger, pianist, assisting, gave a program at the Englewood Conservatory of Music on April 3. The concert was the second in a series of three arranged by the Northern Valley Chamber Music Society and sponsored by the conservatory.

ADELAIDE, AUSTRALIA.—Philip Hargrave, ten-year-old South Australian pianist, is engaged to make appearances in a number of important cities.

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## Concerts in Manhattan's Halls

(Continued from page 19)  
selm Fortier, led his section and we spied Georges Barrère and that gifted young lady, Frances Blaisdell, alongside him, and Fred van Amburgh and Gustave Langenus among the clarinets. Mr. Salzedo sat at the celesta and Carl Deis at the xylophone.

It was all very jolly. We have since learned that at the end of the program, when many of the audience, including ourselves, had gone, the artists back stage played an impromptu coda, all improvised, including Dixie, The Blue Danube and other household music for their own delectation for another half hour. Sorry we missed it! X.

### Concert of Granville English Compositions

A concert of works by Granville English was given in the Hotel White on the evening of May 1. The program was presented by Mr. English, pianist, assisted by Leta May, soprano; Evelyn MacGregor, contralto; Mabel Farrar, violinist; Edouard Grobé, tenor, and Artells Dickson, baritone. Seventeen of Mr. English's compositions were given, several of them having first performances. The audience, which was a large one, was hearty in its applause. J.

### The Sittig Trio in Concert

The Sittig Trio, Margaret Sittig, violinist; Edgar H. Sittig, cellist, and Frederick V. Sittig, pianist, gave a concert in the Junior League Auditorium on the afternoon of May 2.

The program began with a Sonata a Tre by Vivaldi, well played with good tone and excellent ensemble. Brahms's C Minor Trio followed and then the Mendelssohn Violin Concerto. The program closed with a Trio by Cadman in D. Throughout the concert the work of the individual members of the organization as well as of the ensemble was in accordance with the high standard which has always characterized the achievements of the organization. D.

### Down Town Glee Club

The Down Town Glee Club, Channing Lefebvre, conductor, assisted by the Orange Musical Art Society, a chorus of women's voices numbering 120, was heard in Carnegie Hall on the evening of May 3.

Mr. Lefebvre's program was full of effective things. The first group consisted of three antiphonal works by Palestrina, Di Lasso and Lvovsky, all extremely well sung with precision and excellent tone.

The first group by the Orange organization was of works by Donovan, Andrews, d'Indy and Hildach. In d'Indy's Sur la Mer, Mrs. John T. Crosson, soprano, sang an incidental solo effectively.

The main center of interest, however, was the premiere of Philip James's setting of Vachel Lindsay's poem, General William Booth Enters Into Heaven. This work, written for and dedicated to the club and Mr. Lefebvre has an accompani-



The Sittig Trio Reaped New Honors in an Interesting List of Ensemble Compositions

ment for two pianos, organ, a Salvation Army band consisting of trumpet, trombone, tambourine and bass drum. The piece is extremely effective written in the modern idiom contrasted with the "gospel hymn" type of music. John A. Craft, tenor, was soloist.

The remainder of the program was of folk songs, an excerpt from The Beggar's Opera, a work by Palmgren, and Schubert's Omnipotence by the combined choruses with Mrs. Roy Claycomb as soloist. Soloists in other pieces were John MacElroy, Arthur Schwartz, Walter Swift and Walter Schiller. D.

NICHOLS TRIO, Barbizon, April 23, afternoon. HOPE NICHOLS, violinist; AXEL MAGNUSON, violinist; EUGENE ROGER, pianist. Works by Mozart, Bach, Juon, Stoessel, Kreisler and A. Walter Kramer.

RAHEL and EMIL FRIEDBERGER, pianists. Carnegie Chamber Music Hall, April 23, evening. Interesting program of two-piano music. Good ensemble and generally high musicianship.

EMMA BOLLINGER, soprano, Salvatore Avitabile, accompanist. Chalif Gold Room, April 23, evening. Four operatic arias of coloratura type and songs in Italian, German, English and French well presented.

DANIEL WOLF, pianist. Barbizon, April 25, evening. Works by Bach, Beethoven, Liszt and Chopin, with an original Fantasia Maritime, Conti di Savioa, by the pianist.

POLLA MELIDES - HERMIDES, soprano; Gladys Shailer, accompanist. Pythian Temple, April 28, evening. German lieder and songs in French, Japanese, English and Italian. Seven songs by Greek composers.

DON OSCAR BECQUE, dancer, with ensemble. Accompaniments by Phyllis Chamberlain. Old Cosmopolitan Club Hall,

April 29, evening. Interpretative dance numbers. Music for two dances by Wallingford Riegger.

LOUIS SHERMAN, tenor; HELEN A. ALTON, soprano. Marcella Geon, accompanist. Barbizon, May 2, evening. Program of songs in German and English, Don Giovanni and Traviata arias and a duet from L'Elisir d'Amore.

ALDA ASTORI, pianist. Chalif Hall, May 2, evening. Schumann's Symphonic Etudes, transcriptions by Respighi of early Italian works and pieces by Chopin, Debussy and others interestingly played.

### Music Society Closes Series

The eighth and last of the concerts of the Music Society of New York, Clara Dellar, director, was given in the Hotel Gotham on the evening of April 27, with a varied and unusual program. The artists were Grace Foster, soprano; James Wolfe, bass of the Metropolitan Opera; Emanuel Bay, pianist; Genevieve Ros, violinist, and as a guest, Nannette Bayne, diseuse, assisted by Curtis Cooksey, and Mary Seiler, harpist.

Miss Ros and Mr. Bay played several works together, Mr. Wolfe and Miss Foster each sang arias and songs, Mr. Bay was heard in a solo group, and Miss Bayne gave several recitations, accompanied by Miss Seiler, and with Mr. Cooksey presented scenes from Macbeth. The audience was very receptive and applauded heartily. F.

### Dance Centre Gives Salomé

Wilde's Salomé, in a pantomimic version, was given by the Dance Centre at the Barbizon Plaza on the evening of April 19. The title-role was mimed by Felicia Sorel, that of Herod by Glück-Sandor, and Jokanaan by Harry Losee. Charles Laskey was the Captain of the Guard. An arrangement of Richard Strauss's score was played by Paul Creston as an accompaniment for the pantomime.

### COMPOSERS APPLAUDED

#### Baltimore Program Has Works by Bornschein and Itzel

BALTIMORE, May 5.—The second annual concert by the Public School Teachers Association Chorus, John Denues, conductor, John Itzel, guest conductor, and Lucille Tingle Masson, accompanist, was given at B. P. I. Auditorium on April 25. A cappella compositions, English, Welsh, Russian and German choruses, were sung with precision and attention to tone quality. Mr. Itzel's brilliant chorus, Hymn to the Sun, gained the local composer warm applause.

As further representation of Baltimore composers, the choice of Franz Bornschein's cantata, The Vision of Sir Launfal, afforded colorful opportunity for dramatic interpretation. Soloists were Herbert E. Fankhanel, tenor, and Walter N. Linthicum, baritone. The composer was present and was called on to acknowledge the applause.

Helen Stokes, soprano, contributed solo groups with individuality of style. Her coach and accompanist, Mrs. Virginia Castelle, deserves praise for the excellent showing this soloist made.

#### José Mojica Tours Balkans and Near East

ISTANBUL, TURKEY, April 25.—José Mojica, tenor, has been received with success on his tour of the Balkans and the Near East. His first recital here awakened such enthusiasm that three more programs were given. From this centre, Mr. Mojica went to Sofia to appear under the patronage of the King and Queen of Bulgaria. He is also engaged for appearances in Greece, Egypt and Italy, with Troy Sanders as his pianist and accompanist. Mr. Mojica sang in Berlin earlier in the month, and will return to the United States in the autumn under the direction of Ed Perkins.

## ARTISTIC RECITALS GIVEN IN ST. LOUIS

### Officers Are Elected by Piano Teachers—Sorority Programs Heard

ST. LOUIS, May 5.—Officers of the Piano Teachers' Round Table have been elected as follows: Leo C. Miller, president; Mrs. Violet Duncan, vice-president; Alice Ferrier, recording secretary; Miss Kupferer, corresponding secretary, and Margaret Christensen, treasurer. The meeting heard a talk on The Inter-relation of the Arts with Music by Frank Webster, professor of the department of English at Washington University.

My Mu Phi Epsilon recently gave two morning musicales for the benefit of the Community Music Schools Foundation. The first program consisted of Franck's Quintet in F Minor played by Ethel Hayward, Erma Welch, Ethel Brown, Louise Evers and Josephine Pitkin; piano music by Franck played by Dorothy Dring, and Strauss songs sung by Emma Becker with Edith Habig at the piano. On the second program were the Symphonic Variations of Franck played on two pianos by Lucille Gewinner and Deborah Carnowsky, Strauss's Sonata for piano and 'cello in F, given by Dorothy Dring and Louise Evers; and songs by Handel and Mozart sung by Katherine Cowan, with Katherine Carmichael at the piano.

Leo C. Miller, director of Miller-Ferguson Institute of Music, gave a piano recital at Washington University on April 4. The program included works by Brahms, Chopin, Liszt, Wagner, Debussy, Pick-Mangiagalli, Ibert and de Falla.

SUSAN L. COST

#### Ralph Leopold Gives Recital in Pierre Degerter Club

A piano recital given by Ralph Leopold in the Pierre Degerter Club on April 21 was received with acclaim by a delighted audience. Mr. Leopold began his program with the Bach-Tausig Toccata and Fugue in D Minor, and ended the list with his own transcriptions of Brangäne's Warning from Tristan and Isolde and of the Ride of the Valkyries. There were compositions by Chopin, Arensky, Rachmaninoff, Scriabin, Leschetizky and Scott.

#### Norwich Symphony Concludes Season

NORWICH, CONN., May 5.—Frank Drago of Hartford conducted the Norwich Symphony Orchestra in the concluding concert of its season on April 28. This organization is celebrating its fifth anniversary. The Octette Club of Hartford, sixteen men led by Henry R. Hallbauer, assisted. A feature of the program was the Bach Double Concerto, in which Vincent J. Maramarco and Mr. Drago were heard. J. F. K.

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## HARTFORD SOCIETY PRESENTS ORATORIO

### St. Paul Is Sung for First Time in Forty Years—Concerts Are Numerous

HARTFORD, May 5.—Keen interest was aroused by the Hartford Oratorio Society's presentation on April 25 of Mendelssohn's St. Paul, last sung here more than forty years ago. Edward F. Laubin conducted the chorus of over 200. Thirty-three Hartford musicians were in an orchestra formed for the occasion with Emma Spieske-Miller as concertmaster. Soloists were Emma Redell, Betty Poulus, Earl Weatherford and Foster Miller. Edgar L. Brown and Burton Cornwall, members of the society, sang the duet, The False Witnesses. Mrs. Myra Yaw was organist. More than 600 Hartford school children occupied balcony seats as guests of the society.

The spring concert of the Choral Club of Hartford, given in Bushnell Memorial Hall on April 21, included compositions by several Hartford musicians, and gave local music-lovers their first opportunity to hear Rose Bampton, contralto. She won an ovation. The chorus of 100 men, led by Ralph L. Baldwin, sang The Dream Castle, by Moshe Paranov; Dreams of Youth Return, a poem of Thomas C. McCray, program director of MTIC, set to music by Christiaan Kriens, music director of the same station; The Music of the Spheres, and Sleep Your Last Slumber, by Mr. Baldwin; and his arrangements of Oley Speaks's Morning and The Prayer Perfect. Marshall Seeley provided admirable accompaniments.

#### Piano Music Attracts

Bruce Simonds, pianist, played in the assembly hall at Mount St. Joseph College on April 20, before an enthusiastic gathering of students and their friends. His program contained works by Bach, Couperin, Beethoven, Debussy, Granados, de Falla and Chopin.

Esther Meyers and Louis Pellettieri were presented in a recital of music for two pianos on April 27, under the joint auspices of the Julius Hartt School of Music and the Y. W. C. A. The compositions deserving especial mention were Mozart's Concerto in E Flat; the two Chopin etudes in G Flat, played simultaneously; and Tansman's Sonatine Transatlantique.

The Inter-high School A Cappella Choir of seventy-three voices, conducted by Ralph L. Baldwin, gave its second annual recital on April 28 in Weaver High School Auditorium. Sacred songs, madrigals, spirituals, and modern arrangements of English folk songs were sung from memory. Oboe and 'cello solos and numbers by a brass quartet were also given by students.

Stella Marek Cushing interpreted the folk lore of Czechoslovakia by means of violin, song and dances to an interested audience at the Church of the Redeemer on April 24. Her accompanist was Esther Ellison Nelson.

#### Operetta Is Presented

An operetta, The Champion of Champions, with a cast of 112 resident singers and dancers, directed by W. Chester Lutz, was presented at Bushnell Hall on April 27 and 28 under the joint auspices of the Lions and Exchange clubs for the benefit of their charitable work.

Concerts have been given by many of the glee clubs of Hartford and vicinity, including the Southern New England Telephone Glee Club, Alfred Roshon, director; the Nurses Glee Club

of Middlesex Hospital, Irene Kahn, leader; the Negro Community Chorus led by W. J. Coffey; and the Glee Club of South Manchester, directed by Helge E. Pearson.

Annual concerts have been presented by the Y. W. C. A. Glee Club, Muriel Crowe Ainsley, director; the Hartford Sängerbund, under the leadership of Max Deutzmann, which gave its seventy-fifth program; and the choir of Central Baptist Church, Robert H. Prutting, director. Many resident assisting artists have also been heard to advantage.

JOHN F. KYES

### ENSEMBLES PROVIDE SPRINGFIELD CONCERTS

#### Sonata and Quartet Recitals Are Applauded—Music Club Has Junior Program

SPRINGFIELD, MASS., May 5.—The MacDowell Male Choir, led by Arthur H. Turner, won second prize in its division at the contest of the New England Federated Glee Clubs, on April 8, at Symphony Hall, Boston. This is the fifth successive year in which the local club has won either first or second place. Mr. Turner was chosen to direct the massed chorus of 800 men, representing twenty-eight glee clubs, at the evening concert which followed the afternoon contest.

Aurelio Giorni and Alfred Troemel gave a sonata recital at the women's club house on April 18, under the auspices of the Springfield Conservatory of Music, of whose faculty both are members. Mr. Giorni is pianist of the Elshuco trio and Mr. Troemel is concertmaster of the Springfield Symphony

Orchestra. The sonatas played were the Brahms in D Minor, Op. 108, and the Franck in A. A first Springfield performance was given of Mr. Giorni's own suite entitled Impressions of Travel.

The final recital meeting of the Tuesday Morning Music Club on April 4 featured an excellent program by the Schubert Quartet of Hartford, Grace Gilliatt, pianist, and Signe Sandstrom, 'cellist. The quartet includes Ruth Burt Samson, of the Springfield club, and its Hartford members are Virginia McCracken, Helen Hubbard and Margaret Buck, with Frances Weld as accompanist and Moshe Paranov as coach. It displayed thorough mastery of music of widely varying types.

The annual public concert of the junior extension of the Tuesday Morning Music Club was held on April 8 at the women's club house. Sixteen youthful members were presented in piano, violin and 'cello solos, also in selections for two pianos, the single vocal item of the evening being Margaret Hill's beautifully sung aria L'amero saro costante from Mozart's Il Re Pastore, with flute obligato by Aram Bedrossian. The junior extension now has seventy-one members, who vie with each other for the annual cash scholarship offered by the parent club.

J. F. K.

#### Edgar Schofield Is Guest Artist at Lebanon Valley College Recital

The recital given by the Lebanon Valley College Conservatory of Music at East Lebanon, Pa., on April 27 had Edgar Schofield, bass-baritone, as guest artist. Invited to take the place of Alexander Crawford, bass, who was prevented by illness from appearing, Mr. Schofield, appearing on the pro-

mer Sinfonietta. A prolific composer, he published many works not only for organ, but also for voice, piano and for the "Kunstharmonium" in which he was particularly interested. Three important sacred choral works were Das Christliche Jahr, a collection of twelve motets; a Requiem in twelve parts, and a Whitsuntide Hymn. Dr. Karg-Elert made his first tour of America last year, giving organ recitals in many of the large cities of the United States and Canada.

G. DE C.

#### Mrs. Wilfried Klamroth

Elizabeth Buford Goodwin Klamroth, wife of Wilfried Klamroth, New York teacher of singing, died in Nashville, Tenn., on May 1, after a long illness.

Mrs. Klamroth was born in Nashville and received her education in the schools of that city. After a short period of music study at the Cincinnati Conservatory, she came to New York and later went to Europe, where she spent several years in musical research in London, Paris and Brussels.

Largely self-taught, Mrs. Klamroth had an extensive knowledge of musical literature both of the classic and ultra modern schools. She collaborated with her husband as accompanist and coach. Besides her husband she is survived by one son, Wilfried Klamroth, Jr., four sisters and two brothers.

#### Pietro Minetti

BALTIMORE, May 5.—Pietro Minetti, teacher of singing and the oldest member of the faculty of the Peabody Conservatory, died at his home yesterday afternoon after an illness of two days.

Mr. Minetti was born in Italy where his parents had an estate on Lake Maggiore, in 1858. He graduated from the Milan Conservatory in 1878, and later acted as its temporary head. He joined the faculty of Peabody in 1894, and every year, until the war, spent his summers in Italy. He was created a Cavaliere of the Italian Crown by Vittorio Emmanuel III in 1905.

gram with Mrs. Ruth Engle Bender, pianist, and R. Porter Campbell, organist, was received with marked enthusiasm which increased as the evening progressed. He sang Vittoria, Vittoria, by Carissimi; Il Lacerato Spirito from Verdi's Simon Boccanegra; Le Cor by Flégler, and a group which included Somervell's Birds in the High Hall Garden, May the Maid by Carpenter, Bantock's Silent Strings, and An Old Song Resung by Griffes. Five encores were added.

#### Rossetter G. Cole Honored by Chicago Musicians

CHICAGO, May 5.—The Society of American Musicians honored Rossetter G. Cole, Chicago composer, by a dinner at the Cordon Club, at the monthly meeting on April 18. Tributes were paid to Mr. Cole and a program of his compositions was performed by Amy Neill, Rudolph Reuter, Joseph Hassmer and Lillian Magnuson.

At the business meeting of the society, plans were made to add to next season's contests a competition for local composers, with suitable public performance of the winning work.

A. G.

#### Philadelphia Men Will Give Ten New York Concerts Next Season

Ten concerts will be given by the Philadelphia Orchestra in Carnegie Hall next season on Tuesday evenings. Leopold Stokowski, Eugene Ormandy and Issay Dobrowen will conduct. The schedule is to be as follows: Oct. 24, Nov. 14 and Dec. 5, Mr. Stokowski; Jan. 2, Mr. Ormandy; Jan. 23, Feb. 6 and 20, Mr. Dobrowen; March 6 and 20 and April 10, Mr. Stokowski.

#### Francesco Berger

LONDON, May 1.—Francesco Berger, composer and for many years a well-known teacher of piano here, died on April 26, in his ninety-ninth year.

Mr. Berger was born in London, June 10, 1834. He studied with Ricci, Lickl, Hauptmann and Plaidy, and also with Moscheles, who was a pupil of Beethoven and a teacher of Mendelssohn.

In 1855, he joined the faculty of the Royal Academy of Music and the Guildhall School. From 1894 to 1911, he was honorary secretary of the Royal Philharmonic Society. His opera, Il Lazzarone, was sung in Italy. A close friend of Dickens and Wilkie Collins, Mr. Berger wrote the incidental music for their melodrama, The Frozen Deep, and the latter's play, The Lighthouse. A valuable work was his Musical Expressions, Phrases and Sentences. He also wrote a piano method and in 1913, published his reminiscences.

#### Charles Lee Tracy

Charles Lee Tracy, who was the first teacher to occupy a studio in Carnegie Hall, and an early exponent of the Leschetizky method, died on April 24. Mr. Tracy was born in Shelburne, Vt., Jan. 2, 1865. In recent years he had been on the faculty of the University of Vermont.

#### Elly Urban Marks

BOSTON, May 5.—Elly Urban Marks, daughter of Joseph Urban, scenic designer, and the wife of H. Roydon Marks, died here on April 23. Mrs. Marks was born in Vienna in 1903, and came to America when her father was made scenic director of the Boston Opera Company in 1909.

#### Paul Goerner

DETROIT, May 5.—Paul Goerner, composer and teacher, died here early last month. Mr. Goerner, whose opera Elizabeth was the first work of its kind to be written and produced in Detroit, was born in Weimar in 1856. He was at one time vice-president of the Pennsylvania State Association of Music Teachers.

## Passed Away

#### Lola Artôt de Padilla

BERLIN, May 1.—Lola Artôt de Padilla, dramatic soprano, formerly a member of the Berlin State Opera, died here on April 12. She was the daughter of Desirée Artôt, a singer and teacher who was at one time the fiancée of Tchaikovsky, whom she jilted to marry the singer Ramos y Padilla.

Lola Artôt was born in Sèvres near Paris, Oct. 5, 1885. She was trained solely by her mother, who was a pupil of Pauline Viardot-Garcia. After singing in salons for several years she was engaged for the Opéra-Comique in 1903. She next made an extensive concert tour throughout Europe and after an unusual success as Mignon in Wiesbaden, was engaged for the Berlin Komische Oper in 1905, where her debut as Mimi was a sensational success.

Four years later she joined the Royal Opera, where she remained until her retirement from the stage in 1927. During her years there she created numerous roles, notably that of Octavian in the Berlin premiere of Strauss's Rosenkavalier, and the Goosegirl in Humperdinck's Königskinder. The extraordinary range of her voice, three octaves, put a large repertoire at her command, and her dramatic ability was also considered unusual. After her retirement she devoted her time to teaching.

G. DE C.

#### Siegfried Karg-Elert

BERLIN, May 1.—Siegfried Karg-Elert, organist and eminent composer, chiefly of organ works, died recently in Leipzig.

Dr. Karg-Elert was born in Obendorf, Württemberg, Nov. 21, 1879. He studied at Leipzig Conservatory under Reinecke, Reisenauer, Jadassohn and others. In 1919, he was appointed teacher of harmony, composition and piano there. The same year he won a prize at Dresden with his Kam-



## PROVIDENCE HEARS EXCELLENT LISTS

### Choral Ensembles Are Prominent in Programs Given by Local Artists

PROVIDENCE, May 5.—With William W. De Roin as conductor and tenor soloist, the second part of *The Creation* was sung by the Oratorio Society in the Elmwood Church recently. The remaining solos were taken by Ruth B. Ludgate, Eva G. McMahon and James King.

Hadley's cantata, *The Legend of Granada*, given with orchestra, was featured at the annual concert of the Monday Morning Musical Club on March 29. Mary Brooks conducted; soloists were Geneva J. Chapman, Margaret Lally, Julia Gould and Berrick Schloss. Those heard in solos in another division of the program were Helen Keenan, Dorothy Horan, Lydia Bell and Christine Gladhill.

The Brown University Chapel Choir, led by Arthur B. Hitchcock, university organist, gave a concert recently, the soloists being Mary Jane Eshelman, Frances Lenkowsky and John E. Fleming. On April 14 the choir united with the Pembroke Glee Club to give Gounod's *St. Cecilia Mass*; soloists were Geneva J. Chapman, Berrick Schloss and Harry Hughes. Mr. Hitchcock concluded his series on Lenten organ recitals.

#### Chamber Music Performed

The Mennon String Quartet, assisted by Helen Tiffany, pianist, appeared at the artists' concert of the Chaminade Club recently. Dvorak's Quintet in A and Beethoven's Quartet in F were given prominence on the program.

A concert of unaccompanied music in the Sacred Concerts Series sponsored by St. Dunstan's College was given in St. Stephen's Church on March 27. The Choir of St. Dunstan's was led by Rev. Walter Williams.

Yehudi Menuhin appeared at the season's final concert in the Community Concert Series in Loew's State Theatre with Artur Balsam at the piano.

Rose Bampton was heard in recital in Mrs. Arthur M. Allen's home on March 20. Arthur B. Hitchcock accompanied.

Soloists at a recent meeting of the Chopin Club were Mildred Simon, Sarah O. Webber, Henrietta S. Platt and William De Roin. Marjorie Morgan gave a successful piano recital in the Plantations Auditorium on March 22. Lucy Marsh Gordon was soprano soloist at the March meeting of the Catholic Girls' Club; Mabel Woolsey accompanied.

Marion Claire and Vanni-Marcoux, with Henry G. Weber as conductor and pianist, performed *The Secret of Suzanne* at the final program of the Civic Concert Course in Pawtucket on March 28.

ARLAN R. COOLIDGE

#### Hart House Quartet Heard in Buffalo

BUFFALO, May 5.—The Hart House String Quartet, composed of Géza de Kresz, Milton Blackstone, Harry Adaskin and Boris Hambourg, gave the fifth and last program in its Buffalo series in the home of Mr. and Mrs. Chauncey J. Hamlin on April 9. Mendelssohn's Quartet in E Minor and Brahms's Quartet in C Minor were played with artistry, and the audience greatly enjoyed the performance of Elgar's Piano Quintet in A Minor, given with the musicianly participation of Frances Adaskin, pianist.

# The Golden Days of Brahms in Vienna

(Continued from page 8)

was from Bad Ischl that he made a hurried trip to attend the funeral of Clara Schumann in Bonn, a trip which brought on his last illness. Only one other journey, and that a short one to Karlsbad, was undertaken after that.

The last winter of Brahms's life (he died in April) was spent in Vienna. He often suffered from severe attacks of fatigue. Even in the company of friends he would fall asleep. His features and physique changed to the degree of being unrecognizable. He made the acquaintance of Richard Specht (who died last year), then only twenty-six years old, but destined to achieve celebrity as a critic and musicologist. Specht was also ill, and Brahms frequently sought his companionship, deriving comfort from the fact that a man so much younger than himself was likewise a sufferer.

When Brahms grew visibly thinner and thinner, his housekeeper surreptitiously made his clothes tighter and tighter, tailoring them from time to time so that the master would not notice the difference in his condition. He experienced special pleasure when he discovered that garments had become "too tight-fitting."

#### Three Last Appearances

In this last winter, Brahms appeared three times in public at performances of his music—at quartet evenings given by Rosé and Joachim and at a Philharmonic concert. Each time people were shocked to see how painfully he had changed, but they took care to conceal their recognition of any alteration. Unaccounted friends in Viennese society overwhelmed him with proofs of solicitation and admiration. On his part, Brahms, who had earned much money, scolded publishers and concert agents who paid him sums which he considered too high, declined fees which he believed were inordinate, and was the silent benefactor of many poor musicians.

After his death, his collection of treasures and a large amount of cash were turned over to the Gesellschaft der



Raoul Karty, Vienna

The House in Vienna in Which Brahms Lived. It Is Now Demolished

Musikfreunde. Brahms was buried in an honored grave in the Central Cemetery, near the graves of Beethoven and

Schubert. He himself knew that in life and in death his place was in such company.

## PUBLIC IS ATTRACTED TO CLEVELAND MUSEUM

### Large Audiences Attend Concerts Which Include Novelty—Recitalists are Applauded

CLEVELAND, May 5.—Concerts given in the Cleveland Museum of Art and open to the public have attracted capacity audiences of from 1,200 to 1,500.

Roy Harris's Fantasy for woodwind quartet, horn and piano was given its first performance in this city by the Cleveland Woodwind Ensemble on March 31. The artists were Philip Kirchner, oboist; Maurice Sharp, flutist; Alexander Pripadcheff, clarinetist; Morris Kirchner, bassoonist, and Wendell Hoss, horn player (all first desk men in the Cleveland Orchestra), assisted by Leon Machan, pianist. Mr. Harris was present to receive an ovation. The audience liked the Fantasy so well that it was repeated at the end of the program.

Other works heard at this concert were Beethoven's Quintet, Op. 16; de Wailly's Aubade, the Pastorale of Pierné, and Thuilles's Sextet.

Juliette Alvin, 'cellist, of Paris, who has studied with Pablo Casals, gave a Sunday afternoon recital on April 9. Jean Martin Buck, pianist of the Cleve-

land Institute of Music, appeared on the program with her.

Arthur W. Quimby, curator of musical arts at the Museum, gave on April 15 the third and concluding organ recital of his March and April series. These programs have included the entire organ works of Brahms, in celebration of the composer's centenary, with occasional compositions by Franck.

#### COURSES AT PEABODY

### Twenty-second Summer Session to Be Held During Six Weeks

BALTIMORE, May 5.—The twenty-second summer session of the Peabody Conservatory of Music will be held from June 19 to July 29 under the management of Frederick R. Huber, who was instrumental in establishing the summer school.

Instructors who will be in charge of departments are: Frank Bibb, voice; Austin Conradi and Pasquale Tallarico, piano, assisted by Mabel Thomas, Carlotta Heller and Lubov Breit Keefer; Louis Robert, organ; J. C. van Huls-teyn, concertmaster of the Baltimore Symphony Orchestra, violin; Howard Thatcher, composer, harmony and composition; Frederick Erickson, organist and choirmaster of Emmanuel Episcopal Church, sight-reading; Mr. Conradi, in-

terpretation; Miss Heller, teachers' training.

Enrollments will be in the hands of Lillian M. Coleman, who assists Mr. Huber in his winter school activities at the conservatory as well as in his duties as Municipal Director of Music.

#### John Charles Thomas Applauded by Audience in Worcester

WORCESTER, May 5.—John Charles Thomas aroused enthusiasm at his concert in Mechanics Hall on April 6, providing an effective climax for the Civic Music Association Series. Edwin McArthur was effective as accompanist and in a solo group. Several hundred new members were added to the association ranks a month ahead of the annual campaign. J. F. K.

#### Coe College Band Wins Contest

WASHINGTON, May 5.—The military band from Coe College, Cedar Rapids, Ia., won first prize in Class A in the contest held on the Monument Grounds recently. Second place was won by the Ringgold Band of Reading, Pa. Judges were representatives of the Army, Navy and Marine bands.

Prizes were \$35 for first place and \$25 for second, accompanied by silk banners indicating the honors won.